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ABSTRACT

The scope and sequence of oral and written communication skills in this kindergarten through grade 12 language arts curriculum guide are organized in three ways: (1) as a total overview of all skills at all levels, (2) as a summary of each skill with grade level designations for attention, and (3) as checklists for each grade level to aid instructional planning and evaluation. The guide lists skills for each grade level and provides a letter system to identify the teacher's instructional responsibilities. The letters are I, R, A and C and are used as follows: "I"--the skill should be formally introduced; "R"--the specific skills have been introduced previously, but reteaching is necessary for reinforcement; "A"--the majority of students will demonstrate competence in that skill by the end of the year; and "C"--the majority of students have attained competence and should find no need for additional formal instruction. An extensive appendix provides assistance for teaching the various language arts, a glossary, models for selected lessons, suggestions for parents, and a bibliography for elementary, middle school, and high school levels. (HOD)

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BELLINGHAM PUBLIC SCHOOLS

BELLINGHAM , WASHINGTON

LANGUAGE ARTS

SCOPE AND SEQUENCE OF SKILLS

GRADES K - 12

1984

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K-12 Language Arts

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LANGUAGE ARTS PROGRAM

PHILOSOPHY

STATEMENT OF PHILOSOPHY

Language is the primary way individuals communicate what they think and what they feel. It is a subject worthy of study in itself but communication is its principal purpose. The purpose of the Language Arts Program is to provide for continuous improvement of the communication skills: listening, speaking, reading, and writing.

Thinking and language are closely related. The abilities to analyze, classify, compare, formulate hypotheses, make inferences, and draw conclusions are inherent in each of the areas of the language arts.

LISTENING is viewed not only as a means of gathering information but also as an activity which can provide insight into the thoughts and feelings of self and others.

SPEAKING is viewed as a way to express ideas, concerns, and feelings in order to inform, persuade, and entertain. Words and strategies vary according to the purposes, situations, and receivers.

READING is viewed as a means of acquiring information as well as a pleasurable activity that provides insight into self and others. It should be approached as a search for meaning and understanding.

WRITING is viewed as a process rather than as a product and an end in itself. Therefore, learning to write should emphasize a process approach that includes pre-writing, writing, revision, and sharing. Because writing and thinking skills are closely linked, the teaching of writing includes the thought processes that underlie each task.

An effective writing program includes several key elements. Students need a wide range of writing experiences that are directed to different audiences and are for different purposes. They should write frequently and receive feedback from teachers and peers. Precision in mechanics, usage, and organization is a part of the total effectiveness of written communication. These skills are best learned by practice and application in the context of the writing activities in every course or subject area.

Written language is closely related to oral language. Instruction should emphasize the close connection of all language skills and their relationship to thinking.

LANGUAGE ARTS OVERVIEW

The Language Arts program at all grade levels provides an integrated approach to the development of listening, speaking, reading, and writing skills and the integration of language skills and content.

Skills are learned through specific skill insruction and practiced in all areas of the curriculum.

Listening skill development begins with an awareness of the role and responsibility of the listener. The student learns to recognize situations that require specific listening skills; following oral directions, collecting information, gaining appreciation and enjoyment, and using critical judgment.

Speaking skills help students learn to formulate thoughts. Speaking requires that students present their ideas clearly and precisely in both formal and informal situations.

Listening and speaking skills, although an integral part of all high school English courses, are taught primarily in the required speech and drama courses.

Writing experiences focus on developing the ability to form complete sentences with correct punctuation and capitalization, to write paragraphs with related sentences, to organize simple reports, to compose friendly letters, notes and invitations, and to write prose and poetry.

At the high school level, students further refine paragraph writing skills by constructing a variety of paragraphs based on personal experiences, classroom activities, or literature. In addition, students learn the basic essay writing process and apply it to different forms: literary analysis, process, comparison/contrast, and persuasion. Students are expected to strive for precision in mechanics and word choice as they write.

Reading compliments the language arts by giving students a basis upon which to practice their skills. At the elementary and middle school levels basal materials serve as a springboard for the teaching of the writing, listening, and speaking skills outlined in the guide.

Students at the high school level encounter a variety of literary experiences. Each of the four genres: short story, novel, drama, and poetry, is studied. Students are also taught the literature and background philosophy of America from the Puritan era to the present.

Through their study of literature, students are encouraged to expand their knowledge of vocabulary and literary terminology. They also learn appropriate reading skills at the literal, interpretive, and applied levels of comprehension.

Teachers evaluate the students' language arts skill through the use of grade level expectations as indicated in the guide. Routine examination of each student's language arts experiences in all areas of the curriculum provide the teacher with a basis for identifying needs, competency, and achievement.

ORGANIZATION OF THE GUIDE

The K-12 Language Arts guide includes a Scope & Sequence of oral and written communication skills and an appendix that provides instructional assistance.

SCOPE & SEQUENCE

The Scope & Sequence provides guidelines and identifies responsibilities for skill development at each grade level.

The objectives are organized in three ways:

First, as a total overview of all skills at all levels;

Second, as a summary of each with grade level designations for attention; and

Third, as checklists for each grade level as an aid to instructional planning and evaluation.

Symbols

With the skills listed for each grade level, the letters I, R, A, and C identify the teacher's instructional responsibilities for those skills.

I - INTRODUCE

An I next to a specific skill means the skill should be formally introduced. Although students may have been exposed to this skill by "modeling," they have not been taught the skill in a formal manner.

R - RETEACH TO REINFORCE

An R next to a specific skill means that the specific skill has been introduced previously, but reteaching is necessary for reinforcement.

A - ACHIEVE COMPETENCE

An A next to a specific skill means that the majority of students will demonstrate competence in that skill by the end of the year. Skills labeled with a A are printed in all capital letters to emphasize that they are priorities.

C - COMPETENCE ASSUMED

A C next to a specific skill means that the majority of students have attained competence and should find no need for additional formal instruction. Students should be checked for competence.

Appendix

The scope & sequence identifies what should be taught. The appendix section provides assistance for planning, organizing, teaching, and evaluating language skills. Different appendix items are included for elementary, middle, and high school levels.

It is hoped that all teachers will contribute to the "Ideas & Activities" section of the appendix so it will be a continuously updated resource for instruction.

Scope & Sequence of Skills

K - 12

Oral Communication

Written Communication

ORAL COMMUNICATION SKILLS

Role and Responsibilities of Listeners and Speakers.............pages 1-4

Conversation and Discussion...........pages 5-8

Gaining Information..................pages 9-14

Public Speaking......................pages 15-18

Enjoyment and Appreciation...........pages 15-18

LANGUAGE ARTS - ORAL COMMUNICATION -
ROLE AND RESPONSIBILITIES OF LISTENERS AND SPEAKERS

The student will:

	K		1		2
I	focus attention on speaker/listener	R	focus attention on speaker/listener	R	focus attention on speaker/listener
I	recognize, respond to, and use appropriate language in formal and informal situations	R	recognize, respond to, and use appropriate language in formal and informal situations	R	recognize, respond to, and use appropriate language in formal and informal situations
	recognize and use appropriate language patterns and verbal cues		recognize and use appropriate language patterns and verbal cues		recognize and use appropriate language patterns and verbal cues
I	rate	R	rate	R	rate
I	volume	R	volume	R	volume
I	usage	R	usage	R	usage
		I	inflection	R	inflection
				I	phrasing
	recognize and use non-verbal cues in informal situations		recognize and use non-verbal cues in informal situations		recognize and use non-verbal cues in informal situations
I	gestures	R	gestures	R	gestures
I	facial expressions	R	facial expressions	R	facial expressions
I	eye contact	R	eye contact	R	eye contact
I	body language	R	body language	R	body language
I	demonstrate respect for others' ideas, feelings, opinions, and beliefs	R	demonstrate respect for others' ideas, feelings, opinions, and beliefs	R	demonstrate respect for others' ideas, feelings, opinions, and beliefs
I	determine purpose for speaking/listening	R	determine purpose for speaking/listening	R	determine purpose for speaking/listening

I - Introduce

R - Reteach to Reinforce

A - ACHIEVE COMPETENCE

C - Competence Assumed

The student will:

	3		4		5
A	FOCUS ATTENTION ON SPEAKER/LISTENER	C	focus attention on speaker/listener	C	focus attention on speaker/listener
R	recognize, respond to, and use appropriate language in formal and informal situations	R	recognize, respond to, and use appropriate language in formal and informal situations	R	recognize, respond to, and use appropriate language in formal and informal situations
	recognize and use appropriate language patterns and verbal cues		recognize and use appropriate language patterns and verbal cues		recognize and use appropriate language patterns and verbal cues
R	rate	R	rate	R	rate
R	volume	R	volume	R	volume
R	usage	R	usage	R	usage
R	inflection	R	inflection	R	inflection
R	phrasing	R	phrasing	R	phrasing
I	tone	R	tone	R	tone
	recognize and use non-verbal cues in informal situations		recognize and use non-verbal cues in informal situations		recognize and use non-verbal cues in informal situations
R	gestures	R	gestures	R	gestures
R	facial expressions	R	facial expressions	R	facial expressions
R	eye contact	R	eye contact	R	eye contact
R	body language	R	body language	R	body language
		I	pause	R	pause
R	demonstrate respect for others' ideas, feelings, opinions, and beliefs	R	demonstrate respect for others' ideas, feelings, opinions, and beliefs	R	demonstrate respect for others' ideas, feelings, opinions, and beliefs
R	determine purpose for speaking/listening	R	determine purpose for speaking/listening	R	determine purpose for speaking/listening
				I	respond to and demonstrate appropriate behavior in oral situations

LANGUAGE ARTS - ORAL COMMUNICATION -
ROLE AND RESPONSIBILITIES OF LISTENER AND SPEAKER

The student will:

	6		7		8
C	focus attention on speaker/listener	C	focus attention on speaker/listener	C	focus attention on speaker/listener
R	recognize, respond to, and use appropriate language in formal and informal situations	R	recognize, respond to, and use appropriate language in formal and informal situations	R	recognize, respond to, and use appropriate language in formal and informal situations
	RECOGNIZE AND USE APPROPRIATE LANGUAGE PATTERNS AND VERBAL CUES		recognize and use appropriate language patterns and verbal cues		recognize and use appropriate language patterns and verbal cues
A	RATE	C	rate	C	rate
A	VOLUME	C	volume	C	volume
A	USAGE	C	usage	C	usage
A	INFLECTION	C	inflection	C	inflection
A	PHRASING	C	phrasing	C	phrasing
A	TONE	C	tone	C	tone
	RECOGNIZE AND USE NON-VERBAL CUES IN INFORMAL SITUATIONS		recognize and use non-verbal cues in informal situations		recognize and use non-verbal cues in informal situations
A	GESTURES	C	gestures	C	gestures
A	FACIAL EXPRESSIONS	C	facial expressions	C	facial expressions
A	EYE CONTACT	C	eye contact	C	eye contact
A	BODY LANGUAGE	C	body language	C	body language
A	PAUSE	C	pause	C	pause
R	demonstrate respect for others' ideas, feelings, opinions, and beliefs	R	demonstrate respect for others' ideas, feelings, opinions, and beliefs	A	DEMONSTRATE RESPECT FOR OTHERS' IDEAS, FEELINGS, OPINIONS, AND BELIEFS
R	determine purpose for speaking/listening	R	determine purpose for speaking/listening	R	determine purpose for speaking/listening
R	respond to and demonstrate appropriate behavior in oral situations	R	respond to and demonstrate appropriate behavior in oral situations	A	RESPOND TO AND DEMONSTRATE APPROPRIATE BEHAVIOR IN ORAL SITUATIONS

The student will:

	9		10		11-12
C	focus attention on speaker/listener	C	focus attention on speaker/listener	C	focus attention on speaker/listener
A	RECOGNIZE, RESPOND TO, AND USE APPROPRIATE LANGUAGE IN FORMAL AND INFORMAL SITUATIONS	C	recognize, respond to, and use appropriate language in formal and informal situations	C	recognize, respond to, and use appropriate language in formal and informal situations
	recognize and use appropriate language patterns and verbal cues		recognize and use appropriate language patterns and verbal cues		recognize and use appropriate language patterns and verbal cues
C	rate	C	rate	C	rate
C	volume	C	volume	C	volume
C	usage	C	usage	C	usage
C	inflection	C	inflection	C	inflection
C	phrasing	C	phrasing	C	phrasing
C	tone	C	tone	C	tone
	recognize and use non-verbal cues in formal situations		recognize and use non-verbal cues in formal situations		recognize and use non-verbal cues in formal situations
I	gestures	R	gestures	R	gestures
I	facial expressions	R	facial expressions	R	facial expressions
I	eye contact	R	eye contact	R	eye contact
I	body language	R	body language	R	body language
I	pause	R	pause	R	pause
C	demonstrate respect for others' ideas, feelings, opinions, and beliefs	C	demonstrate respect for others' ideas, feelings, opinions, and beliefs	C	demonstrate respect for others' ideas, feelings, opinions, and beliefs
R	determine purpose for speaking/listening	R	determine purpose for speaking/listening	A	DETERMINE PURPOSE FOR SPEAKING/LISTENING
C	respond to and demonstrate appropriate behavior in oral situation	C	respond to and demonstrate appropriate behavior in oral situation	C	respond to and demonstrate appropriate behavior in oral situation

LANGUAGE ARTS - ORAL COMMUNICATION - CONVERSATION AND DISCUSSION

The student will:

	K		1		2
	respond appropriately in social situations		respond appropriately in social situations		respond appropriately in social situations
I	introductions	R	introductions	R	introductions
I	emergencies	R	emergencies	R	emergencies
I	relaying messages	R	relaying messages	R	relaying messages
				I	interviews
	participate in conversations and discussions		participate in conversations and discussions		participate in conversations and discussions
I	contribute ideas	R	contribute ideas	R	contribute ideas
I	listen to others' ideas	R	listen to others' ideas	R	listen to others' ideas
I	keep to topic	R	keep to topic	R	keep to topic
I	take turns	R	take turns	R	take turns
		I	ask relevant questions	R	ask relevant questions
		I	answer questions effectively	R	answer questions effectively

I - Introduce

R - Reteach to Reinforce

A - ACHIEVE COMPETENCE

C - Competence Assumed

The student will:

3	4	5
respond appropriately in social situations	respond appropriately in social situations	respond appropriately in social situations
R introductions	R introductions	R introductions
R emergencies	R emergencies	R emergencies
R relaying messages	R relaying messages	R relaying messages
R interviews	R interviews	R interviews
participate in conversations and discussions	participate in conversations and discussions	participate in conversations and discussions
R contribute ideas	R contribute ideas	R contribute ideas
R listen to others' ideas	R listen to others' ideas	R listen to others' ideas
R keep to topic	R keep to topic	R keep to topic
R take turns	R take turns	R take turns
R ask relevant questions	R ask relevant questions	R ask relevant questions
R answer questions effectively	R answer questions effectively	R answer questions effectively

LANGUAGE ARTS - ORAL COMMUNICATION - CONVERSATION AND DISCUSSION

The student will:

6	7	8
respond appropriately in social situations	respond appropriately in social situations	RESPOND APPROPRIATELY IN SOCIAL SITUATIONS
R introductions	R introductions	A INTRODUCTIONS
R emergencies	R emergencies	A EMERGENCIES
R relaying messages	R relaying messages	A RELAYING MESSAGES
R interviews	R interviews	A INTERVIEWS
participate in conversations and discussions	PARTICIPATE IN CONVERSATIONS AND DISCUSSIONS	participate in conversations and discussions
R contribute ideas	A CONTRIBUTE IDEAS	C contribute ideas
R listen to others' ideas	A LISTEN TO OTHERS' IDEAS	C listen to others' ideas
R keep to topic	A KEEP TO TOPIC	C keep to topic
R take turns	A TAKE TURNS	C take turns
R ask relevant questions	A ASK RELEVANT QUESTIONS	C ask relevant questions
R answer questions effectively	A ANSWER QUESTIONS EFFECTIVELY	C answer questions effectively

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The student will:

9	10	11-12
respond appropriately in social situations	respond appropriately in social situations	respond appropriately in social situations
C introductions	C introductions	C introductions
C emergencies	C emergencies	C emergencies
C relaying messages	C relaying messages	C relaying messages
C interviews	C interviews	C interviews
participate in conversations and discussions	participate in conversations and discussions	participate in conversations and discussions
C contribute ideas	C contribute ideas	C contribute ideas
C listen to others' ideas	C listen to others' ideas	C listen to others' ideas
C keep to topic	C keep to topic	C keep to topic
C take turns	C take turns	C take turns
C ask relevant questions	C ask relevant questions	C ask relevant questions
C answer questions effectively	C answer questions effectively	C answer questions effectively

LANGUAGE ARTS - ORAL COMMUNICATION -
GAINING INFORMATION

The student will:

	K		1		2
I	follow oral directions single and in sequence	R	follow oral directions single and in sequence	R	follow oral directions single and in sequence
	recall accurately what is heard		recall accurately what is heard		recall accurately what is heard
I	details	R	details	R	details
I	sequence	R	sequence	R	sequence
I	relate what is heard to personal experience	R	relate what is heard to personal experience	A	RELATE WHAT IS HEARD TO PERSONAL EXPERIENCE
	listen critically to		listen critically to		listen critically to
I	distinguish between real and make believe	R	distinguish between real and make believe	A	DISTINGUISH BETWEEN REAL AND MAKE BELIEVE
		I	make inferences	R	make inferences
I	draw conclusions	R	draw conclusions	R	draw conclusions
				I	form opinions
I	predict outcomes	R	predict outcomes	R	predict outcomes
				I	make judgments

The student will:

	3		4		5
R	follow oral directions single and in sequence	R	follow oral directions single and in sequence	R	follow oral directions single and in sequence
	recall accurately what is heard		RECALL ACCURATELY WHAT IS HEARD		recall accurately what is heard
R	details	A	DETAILS	C	details
R	sequence	A	SEQUENCE	C	sequence
C	relate what is heard to personal experience	C	relate what is heard to personal experience	C	relate what is heard to personal experience
				I	recognize speaker's generalizations and supporting details
			keep track of main points		keep track of main points
		I	films	R	films
		I	teacher lessons	R	teacher lessons
				I	speakers
			keep track of examples and main points by notetaking		keep track of examples and main points by notetaking
		I	films	R	films
				I	teacher lessons
	listen critically to		listen critically to		listen critically to
I	distinguish between fact and fiction	R	distinguish between fact and fiction	R	distinguish between fact and fiction
		I	distinguish between fact and opinion	R	distinguish between fact and opinion
				I	distinguish between relevant and irrelevant information
R	make inferences	R	make inferences	R	make inferences
R	draw conclusions	R	draw conclusions	R	draw conclusions
R	form opinions	R	form opinions	R	form opinions
R	predict outcomes	R	predict outcomes	R	predict outcomes
R	make judgments	R	make judgments	R	make judgments
				I	predict possible test questions

LANGUAGE ARTS - ORAL COMMUNICATION - GAINING INFORMATION

The student will:

	6		7		8
R	follow oral directions single and in sequence	R	follow oral directions single and in sequence	A	FOLLOW ORAL DIRECTIONS SINGLE AND IN SEQUENCE
	recall accurately what is heard		recall accurately what is heard		recall accurately what is heard
C	details	C	details	C	details
C	sequence	C	sequence	C	sequence
C	relate what is heard to personal experience	C	relate what is heard to personal experience	C	relate what is heard to personal experience
R	recognize speaker's generalizations and supporting details	R	recognize speaker's generalizations and supporting details	A	RECOGNIZE SPEAKER'S GENERALIZATIONS AND SUPPORTING DETAILS
	keep track of main points		keep track of main points		KEEP TRACK OF MAIN POINTS
R	films	R	films	A	FILMS
R	teacher lessons	R	teacher lessons	A	TEACHER LESSONS
R	speakers	R	speakers	A	SPEAKERS
	keep track of examples and main points by notetaking		keep track of examples and main points by notetaking		KEEP TRACK OF EXAMPLES AND MAIN POINTS BY NOTETAKING
R	films	R	films	A	FILMS
R	teacher lessons	R	teacher lessons	A	TEACHER LESSONS
I	speakers	R	speakers	A	SPEAKERS
	listen critically to		listen critically to		listen critically to
R	distinguish between fact and fiction	R	distinguish between fact and fiction	A	DISTINGUISH BETWEEN FACT AND FICTION
R	distinguish between fact and opinion	R	distinguish between fact and opinion	R	distinguish between fact and opinion
R	distinguish between relevant and irrelevant information	R	distinguish between relevant and irrelevant information	R	distinguish between relevant and irrelevant information
R	make inferences	R	make inferences	R	make inferences
R	draw conclusions	R	draw conclusions	R	draw conclusions
R	form opinions	R	form opinions	R	form opinions
R	predict outcomes	R	predict outcomes	R	predict outcomes
R	make judgments	R	make judgments	R	make judgments
R	predict possible test questions	R	predict possible test questions	R	predict possible test questions

The student will:

	9		10		11-12
C	follow oral directions single and in sequence	C	follow oral directions single and in sequence	C	follow oral directions single and in sequence
	recall accurately what is heard		recall accurately what is heard		recall accurately what is heard
C	details	C	details	C	details
C	sequence	C	sequence	C	sequence
C	relate what is heard to personal experience	C	relate what is heard to personal experience	C	relate what is heard to personal experience
C	recognize speaker's generalizations and supporting details	C	recognize speaker's generalizations and supporting details	C	recognize speaker's generalizations and supporting details
	keep track of main points		keep track of main points		keep track of main points
C	films	C	films	C	films
C	teacher lessons	C	teacher lessons	C	teacher lessons
C	speakers	C	speakers	C	speakers
	keep track of examples and main points by notetaking		keep track of examples and main points by notetaking		keep track of examples and main points by notetaking
C	films	C	films	C	films
C	teacher lessons	C	teacher lessons	C	teacher lessons
C	speakers	C	speakers	C	speakers
	listen critically to		listen critically to		listen critically to
C	distinguish between fact and fiction	C	distinguish between fact and fiction	C	distinguish between fact and fiction
R	distinguish between fact and opinion	R	distinguish between fact and opinion	A	DISTINGUISH BETWEEN FACT AND OPINION
R	distinguish between relevant and irrelevant information	R	distinguish between relevant and irrelevant information	A	DISTINGUISH BETWEEN RELEVANT AND IRRELEVANT INFORMATION
R	make inferences	R	make inferences	A	MAKE INFERENCES
R	draw conclusions	R	draw conclusions	A	DRAW CONCLUSIONS
R	form opinions	R	form opinions	A	FORM OPINIONS
R	predict outcomes	R	predict outcomes	A	PREDICT OUTCOMES
R	make judgments	R	make judgments	A	MAKE JUDGMENTS
R	predict possible test questions	R	predict possible test questions	A	PREDICT POSSIBLE TEST QUESTIONS

LANGUAGE ARTS - ORAL COMMUNICATION - GAINING INFORMATION

The student will:

	6		7		8
I	predict speaker's purpose	R	predict speaker's purpose	R	predict speaker's purpose
I	note use of propaganda devices, prejudice, and bias	R	note use of propaganda devices, prejudice, and bias	R	note use of propaganda devices, prejudice, and bias

The student will:

	9		10		11-12
R	predict speaker's purpose	R	predict speaker's purpose	A	PREDICT SPEAKER'S PURPOSE
R	note use of propaganda devices, prejudice, and bias	R	note use of propaganda devices, prejudice, and bias	A	NOTE USE OF PROPAGANDA DEVICES, PREJUDICE, AND BIAS
I	evaluate speaker's competence to talk about a given subject	R	evaluate speaker's competence to talk about a given subject	A	EVALUATE SPEAKER'S COMPETENCE TO TALK ABOUT A GIVEN SUBJECT
I	recognize relationship of ideas and identify irrelevant or contradictory ideas	R	recognize relationship of ideas and identify irrelevant or contradictory ideas	A	RECOGNIZE RELATIONSHIP OF IDEAS AND IDENTIFY IRRELEVANT OR CONTRADICTORY IDEAS

LANGUAGE ARTS - ORAL COMMUNICATION - PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

K		1		2	
	to inform		to inform		to inform
I	share personal experiences	R	share personal experiences	R	share personal experiences
I	share books and items	R	share books and items	R	share books and items

Specific skills parallel those identified for writing.

ENJOYMENT AND APPRECIATION

The student will participate as a speaker and listener for enjoyment and to gain appreciation for:

K		1		2	
I	music	R	music	R	music
I	poetry	R	poetry	R	poetry
I	stories	R	stories	R	stories
I	plays - role playing	R	plays - role playing	R	plays - role playing
I	words and phrases	R	words and phrases	R	words and phrases
I	rhyme	R	rhyme	R	rhyme
I	repetition	R	repetition	R	repetition
I	patterns	R	patterns	R	patterns
I	alliteration	R	alliteration	R	alliteration
				I	figurative language
				I	imagery

I - Introduce

R - Reteach to Reinforce

A - ACHIEVE COMPETENCE

C - Competence Assumed

3	4	5
to inform	to inform	to inform
R share personal experiences	R share personal experiences	R share personal experiences
R share books and items	R share books and items	R share books and items
I give book reviews	R give book reviews	R give book reviews
	I give reports	R give reports
	I explain a process	R explain a process
R music	R music	R music
R poetry	R poetry	R poetry
R stories	R stories	R stories
R plays - role playing	R plays - role playing	R plays - role playing
R words and phrases	R words and phrases	R words and phrases
R rhyme	R rhyme	R rhyme
R repetition	R repetition	R repetition
R patterns	R patterns	R patterns
R alliteration	R alliteration	R alliteration
R figurative language	R figurative language	R figurative language
R imagery	R imagery	R imagery

LANGUAGE ARTS - ORAL COMMUNICATION - PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

	6		7		8
	to inform		to inform		TO INFORM
R	share personal experiences	R	share personal experiences	A	SHARE PERSONAL EXPERIENCES
R	share books and items	R	share books and items	A	SHARE BOOKS AND ITEMS
R	give book reviews	A	GIVE BOOK REVIEWS	C	give book reviews
R	give reports	R	give reports	A	GIVE REPORTS
R	explain a process	A	EXPLAIN A PROCESS	C	explain a process
	to persuade		to persuade		to persuade
I	express an opinion	R	express an opinion	R	express an opinion
		I	express and defend with evidence a point of view	R	express and defend with evidence a point of view

ENJOYMENT AND APPRECIATION

The student will participate as a speaker and listener for enjoyment and to gain appreciation for:

R	music	R	music	R	music
R	poetry	R	poetry	R	poetry
R	stories	R	stories	R	stories
R	plays - role playing	R	plays - role playing	R	plays - role playing
R	words and phrases	R	words and phrases	R	words and phrases
R	rhyme	R	rhyme	R	rhyme
R	repetition	R	repetition	R	repetition
R	patterns	R	patterns	R	patterns
R	alliteration	R	alliteration	R	alliteration
R	figurative language	R	figurative language	R	figurative language
R	imagery	R	imagery	R	imagery
		I	jargon	R	jargon
		I	slang	R	slang
		I	dialect	R	dialect

9	10	11-12
to inform	to inform -	to inform -
C share personal experiences	C share personal experiences	C share personal experiences
C share books and items	C share books and items	C share books and items
C give book reviews	C give book reviews	C give book reviews
C give reports	C give reports	C give reports
C explain a process	C explain a process	C explain a process
to persuade	to persuade	TO PERSUADE
R express an opinion	R express an opinion	A EXPRESS AN OPINION
R express and defend with evidence a point of view	R express and defend with evidence a point of view	A EXPRESS AND DEFEND WITH EVIDENCE A POINT OF VIEW

R music	R music	A MUSIC
R poetry	R poetry	A POETRY
R stories	R stories	A STORIES
R plays - role playing	R plays - role playing	A PLAYS - ROLE PLAYING
R words and phrases	R words and phrases	A WORDS AND PHRASES
R rhyme	R rhyme	A RHYME
R repetition	R repetition	A REPETITION
R patterns	R patterns	A PATTERNS
R alliteration	R alliteration	A ALLITERATION
R figurative language	R figurative language	A FIGURATIVE LANGUAGE
R imagery	R imagery	A IMAGERY
R jargon	R jargon	A JARGON
R slang	R slang	A SLANG
R dialect	R dialect	A DIALECT

These objectives are integrated within all language courses.
Specific emphasis is given in speech and drama courses.

Written Communication

WRITTEN COMMUNICATION SKILLS

Capitalization......................pages 21-24

Punctuation.........................pages 25-34

Standard Usage......................pages 35-38

Grammatical Terminology............pages 35-38

Sentences...........................pages 39-42

Basic Paragrah Structure...........pages 43-46

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Multiparagraph Papers..............pages 51-52

Different Types of Multiparagraph Papers

Reports..................pages 53-56
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Notes, Letters, and Invitations....pages 59-62

Prose...............................pages 63-66

Poetry..............................pages 67-70

LANGUAGE ARTS WRITING SKILLS - CAPITALIZATION

The student will capitalize:

K	1	2
I own name	I names of people	R names of people
	I months, days	R months, days
	I first word of a sentence	R first word of a sentence
	I pronoun "I"	R pronoun "I"
		I greeting of friendly letter
		I closing of friendly letter

I - Introduce
R - Reteach to Reinforce
A - ACHIEVE COMPETENCE
C - Competence Assumed

3	4	5
A NAMES OF PEOPLE	C names of people	C names of people
A MONTHS, DAYS	C months, days	C months, days
	I holidays	A HOLIDAYS
I states	R states	A STATES
I cities, streets	R cities, streets	A CITIES, STREETS
	I geographical terms and regions	R geographical terms and regions
		I organizations/groups of people
A FIRST WORD OF A SENTENCE	C first word of a sentence	C first word of a sentence
A PRONOUN "I"	C pronoun "I"	C pronoun "I"
I common abbreviations	R common abbreviations	A COMMON ABBREVIATIONS
I initials	A INITIALS	C initials
I title of books	R title of books	R title of books
R greeting of friendly letter	R greeting of friendly letter	A GREETING OF FRIENDLY LETTER
R closing of friendly letter	R closing of friendly letter	A CLOSING OF FRIENDLY LETTER
		I first word of a direct quotation
		I first word of topic and subtopic in outline
		I mother and dad used as nouns of address or reference

LANGUAGE ARTS WRITING SKILLS - CAPITALIZATION

The student will capitalize:

	6		7		8
C	names	C	names	C	names
C	months, days	C	months, days	C	months, days
C	holidays	C	holidays	C	holidays
C	states	C	states	C	states
C	cities, streets	C	cities, streets	C	cities, streets
A	GEOGRAPHICAL TERMS AND REGIONS	C	geographical terms and regions	C	geographical terms and regions
R	organization/groups of people	R	organizations/groups of people	A	ORGANIZATIONS/GROUPS OF PEOPLE
I	languages, nationalities, races	R	languages, nationalities, races	R	languages, nationalities, races
I	proper adjectives	R	proper adjectives	R	proper adjectives
C	first word of a sentence	C	first word of a sentence	C	first word of a sentence
C	pronoun "I"	C	pronoun "I"	C	pronoun "I"
C	common abbreviations	C	common abbreviations	C	common abbreviations
		I	abbreviated titles	R	abbreviated titles
C	initials	C	initials	C	initials
A	TITLE OF BOOKS	C	title of books	C	title of books
C	greeting of friendly letter	C	greeting of friendly letter	C	greeting of friendly letter
C	closing of friendly letter	C	closing of friendly letter	C	closing of friendly letter
R	first word of a direct quotation	A	FIRST WORD OF A DIRECT QUOTATION	C	first word of a direct quotation
R	first word of topic and subtopic in outline	R	first word of topic and subtopic in outline	A	FIRST WORD OF TOPIC AND SUBTOPIC IN OUTLINE
I	first word of each line of most poetry	R	first word of each line of most poetry	R	first word of each line of most poetry
R	mother and dad used as nouns of address or reference	A	MOTHER AND DAD USED AS NOUNS OF ADDRESS OR REFERENCE	C	mother and dad used as nouns of address or reference
		I	other relatives as nouns of address or reference	R	other relatives as nouns of address or reference

9	10	11-12
C names	C names	C names
C months, days	C months, days	C months, days
C holidays	C holidays	C holidays
C states	C states	C states
C cities, streets	C cities, streets	C cities, streets
C geographical terms and regions	C geographical terms and regions	C geographical terms and regions
C organizations/groups of people	C organizations/groups of people	C organizations/groups of people
A LANGUAGES, NATIONALITIES, RACES	C languages, nationalities, races	C languages, nationalities, races
A PROPER ADJECTIVES	C proper adjectives	C proper adjectives
C first word of a sentence	C first word of a sentence	C first word of a sentence
C pronoun "I"	C pronoun "I"	C pronoun "I"
C common abbreviations	C common abbreviations	C common abbreviations
A ABBREVIATED TITLES	C abbreviated titles	C abbreviated titles
C initials	C initials	C initials
C title of books	C title of books	C title of books
C greeting of friendly letter	C greeting of friendly letter	C greeting of friendly letter
	IA GREETING OF BUSINESS LETTER	C greeting of business letter
C closing of friendly letter	C closing of friendly letter	C closing of friendly letter
	IA CLOSING OF BUSINESS LETTER	C closing of business letter
C first word of a direct quotation	C first word of a direct quotation	C first word of a direct quotation
C first word of topic and subtopic in outline	C first word of topic and subtopic in outline	C first word of topic and subtopic in outline
R first word of each line of most poetry	A FIRST WORD OF EACH LINE OF MOST POETRY	C first word of each line of most poetry
C mother and dad as nouns of address or reference	C mother and dad as nouns of address or reference	C mother and dad as nouns of address or reference
A OTHER RELATIVES AS NOUNS OF ADDRESS OR REFERENCE	C other relatives as nouns of address or reference	C other relatives as nouns of address or reference
	IA PROPER WORDS IN BUSINESS LETTER FORM	C proper words in business letter form

LANGUAGE ARTS WRITING SKILLS - PUNCTUATION

The student will use:

K	1	2
	I periods	R periods
	I after statements	R after statements
		I after abbreviations
	I question marks	R question marks
		I exclamation marks
		I apostrophes
		I in contractions
		I commas
		I in dates

I - Introduce
R - Reteach to Reinforce
A - ACHIEVE COMPETENCE
C - Competence Assumed

	3		4		5
A	PERIODS	C	periods	C	periods
A	AFTER STATEMENTS	C	after statements	C	after statements
R	after abbreviations	R	after abbreviations	A	AFTER ABBREVIATIONS
I	after initials	R	after initials	A	AFTER INITIALS
A	QUESTION MARKS	C	question marks	C	question marks
R	exclamation marks	A	EXCLAMATION MARKS	C	exclamation mark
R	apostrophes	R	apostrophes	A	APOSTROPHES
R	in contractions	R	in contractions	R	in contractions
I	singular possessives	R	singular possessives	R	singular possessives
				I	plural possessives
R	commas	A	COMMAS	C	commas
R	in dates	A	IN DATES	C	in dates
I	between city, state	R	between city, state	A	BETWEEN CITY,STATE
I	between nouns in a series	A	BETWEEN NOUNS IN A SERIES	I	between words in series
				I	after introductory words
I	after greeting and closing of friendly letter	R	after greeting and closing of friendly letter	R	after greeting and closing of friendly letter
		I	in direct quotations	R	in direct quotations

LANGUAGE ARTS WRITING SKILLS - PUNCTUATION

The student will use:

	6		7		8
C	periods	C	periods	C	periods
C	after statements	C	after statements	C	after statements
C	after abbreviations	C	after abbreviations	C	after abbreviations
C	after initials	C	after initials	C	after initials
I	after numeral in outline	R	after numeral in outline	A	AFTER NUMERAL IN OUTLINE
I	after letter or number	R	after letter or number	A	AFTER LETTER OR NUMBER
C	question marks	C	question marks	C	question marks
C	exclamation marks	C	exclamation marks	C	exclamation marks
C	apostrophes	C	apostrophes	C	apostrophes
R	in contractions	R	in contractions	A	IN CONTRACTIONS
R	in singular possessives	R	in singular possessives	R	in singular possessives
R	in plural possessives	R	in plural possessives	R	in plural possessives
C	commas	C	commas	C	commas
C	in dates	C	in dates	C	in dates
C	between city, state	C	between city, state	C	between city, state
R	between words in series	A	BETWEEN WORDS IN SERIES	C	between words in series
R	after introductory words	A	AFTER INTRODUCTORY WORDS	C	after introductory words
A	AFTER GREETING AND CLOSING OF FRIENDLY LETTER	C	after greeting and closing of friendly letter	C	after greeting and closing of friendly letter
R	in direct quotation	R	in direct quotation	R	in direct quotation

	9		10		11-12
C	periods	C	periods	C	periods
C	after statements	C	after statements	C	after statements
C	after abbreviations	C	after abbreviations	C	after abbreviations
C	after initials	C	after initials	C	after initials
C	after numerals in outline	C	after numerals in outline	C	after numerals in outline
C	after letter or number	C	after letter or number	C	after letter or number
C	question marks	C	question marks	C	question marks
C	exclamation marks	C	exclamation marks	C	exclamation marks
C	apostrophe:	C	apostrophe:	C	apostrophe:
C	in contractions	C	in contractions	C	in contractions
A	IN SINGULAR POSSESSIVES	C	in singular possessives	C	in singular possessives
A	IN PLURAL POSSESSIVES	C	in plural possessives	C	in plural possessives
C	commas	C	commas	C	commas
C	in dates	C	in dates	C	in dates
C	between city, state	C	between city, state	C	between city, state
C	between words in series	C	between words in series	C	between words in series
I	between phrases & clauses in series	A	BETWEEN PHRASES & CLAUSES IN SERIES	C	between phrases & clauses in series
C	after introductory words	C	after introductory words	C	after introductory words
C	after greeting and closing of friendly letter	C	after greeting and closing of friendly letter	C	after greeting and closing of friendly letter
		I	after closing in business letter	C	after closing in busines letter
A	IN DIRECT QUOTATION	C	in direct quotation	C	in direct quotation

LANGUAGE ARTS WRITING SKILLS - PUNCTUATION

The student will use:

	6		7		8
C	commas (continued)	C	commas	C	commas
I	to set off a noun of direct address	R	to set off a noun of direct address	R	to set off a noun of direct address
I	before coordinating conjuction	R	before coordinating conjuction	R	before coordinating conjuction
		I	before and after appositives	R	before and after appositives
				I	before and after parenthetical words and expressions
				I	to set off introductory dependent clauses

9		10		11-12	
C	commas	C	commas	C	commas
A	TO SET OFF A NOUN OF DIRECT ADDRESS	C	to set off a noun of direct address	C	to set off a noun direct address
A	BEFORE COORDINATING CONJUNCTION	C	before coordinating conjunction	C	before coordinating conjunction
A	BEFORE AND AFTER APOSITIVES	C	before and after apositives	C	before and after apositives
R	before and after parenthetical words and expressions	A	BEFORE AND AFTER PARENTHETICAL WORDS AND EXPRESSIONS	C	before and after parenthetical words and expressions
R	to set off introductory dependent clauses	A	TO SET OFF INTRODUCTORY DEPENDENT CLAUSES	C	to set off introductory dependent clauses
I	before and after nonrestrictive phrases and clauses	A	BEFORE AND AFTER NONRESTRICTIVE PHRASES AND CLAUSES	C	before and after nonrestrictive phrases and clauses

LANGUAGE ARTS WRITING SKILLS - PUNCTUATION

The student will use:

K	1	2

I - Introduce

R - Reteach to Reinforce

A - ACHIEVE COMPETENCE

C - Competence Assumed

42

3	4	5
	I hyphens	R hyphens
	I between syllables at end of line	R between syllables at end of line
		IA UNDERLINING
		I titles of books

LANGUAGE ARTS WRITING SKILLS - PUNCTUATION

The student will use:

	6		7		8
R	hyphens	A	HYPHENS	C	hyphens
R	between syllables at end of line	A	BETWEEN SYLLABLES AT END OF LINE	C	between syllables at end of line
		I	in hyphenated words	A	IN HYPHENATED WORDS
I	numbers written as words	R	numbers written as words	A	NUMBERS WRITTEN AS WORDS
		I	time in words	R	time in words
		I	two-word modifiers	R	two-word modifiers
C	underlining:	C	underlining:	C	underlining:
R	titles of books	R	titles of books	A	TITLES OF BOOKS
I	titles of magazines	R	titles of magazines	A	TITLES OF MAGAZINES
		I	in place of italics	A	IN PLACE OF ITALICS
R	quotation marks	R	quotation marks	A	QUOTATION MARKS
R	to enclose exact words and punctuation	R	to enclose exact words and punctuation	A	TO ENCLOSE EXACT WORDS AND PUNCTUATION
		I	to enclose title of songs, poems, short stories	A	TO ENCLOSE TITLE OF SONG POEMS, SHORT STORIES
I	colon	R	colon	A	COLON
I	between hours and minutes	A	BETWEEN HOURS AND MINUTES	C	between hours and minutes
		I	to introduce list of appositives	R	to introduce list of appositives
		I	semicolon	R	semicolon:
		I	to link two independent clauses with no coordinating conjunction	R	to link two independent clauses with no coordinating conjunction

9		10		11-12	
C	hyphens	C	hyphens	C	hyphens
C	between syllables at end of line	C	between syllables at end of line		
C	in hyphenated words	C	in hyphenated words	C	in hyphenated words
C	numbers written as words	C	numbers written as words	C	numbers written as words
A	TIME IN WORDS	C	time in words	C	time in words
A	TWO-WORD MODIFIERS	C	two-word modifiers	C	two-word modifiers
C	underlining:	C	underlining:	C	underline:
C	titles of books	C	titles of books	C	titles of books
C	titles of magazines	C	titles of magazines	C	titles of magazines
C	titles of newspapers	C	titles of newspapers	C	titles of newspapers
C	in place of italics	C	in place of italics	C	in place of italics
C	quotation marks	C	quotation marks	C	quotation marks
C	to enclose exact words and punctuation	C	to enclose exact words and punctuation	C	to enclose exact words and punctuation
C	to enclose title of songs, poems, short stories	C	to enclose title of songs, poems, short stories	C	to enclose title of songs, poems, short stories
C	colon	C	colon	C	colon
C	between hours and minutes	C	between hours and minutes	C	between hours and minutes
A	TO INTRODUCE LIST OF APPOSITIVES	C	to introduce list of appositives	C	to introduce list of appositives
R	semicolon	A	SEMICOLON	C	semicolon:
R	to link two independent clauses with no coordinating conjunction	A	TO LINK TWO INDEPENDENT CLAUSES WITH NO COORDINATING CONJUNCTION	C	to link two independent clauses with no coordinating conjunction

LANGUAGE ARTS WRITING SKILLS - STANDARD USAGE

The student will:

K	1	2

LANGUAGE ARTS WRITING SKILLS - GRAMMATICAL TERMINOLOGY

The student will:

K	1	2

I - Introduce
R - Reteach to Reinforce
A - ACHIEVE COMPETENCE
C - Competence Assumed

3	4	5
		I use singular, plural and possessive forms of nouns
		I use standard pronoun to take the place of noun
		I use correct verb tenses
		I use verbs that agree with subject
		I use standard forms of adjectives and adverbs for comparison
		I use adjectives and adverbs correctly as modifiers
		I avoid double negatives

3	4	5
		I define and identify terms:
		I noun
		I pronoun
		I verb
	I state and identify sentence patterns:	R state and identify sentence patterns:
	I subject	R subject
	I predicate	R predicate

LANGUAGE ARTS WRITING SKILLS - STANDARD USAGE

The student will:

	6		7		8
R	use singular, plural and possessive forms of nouns	R	use singular, plural and possessive forms of nouns	R	use singular, plural and possessive forms of nouns
I	use subjective, objective and possessive forms of pronouns	R	use subjective, objective and possessive forms of pronouns	R	use subjective, objective and possessive forms of pronouns
I	use pronouns that agree with antecedents	R	use pronouns that agree with antecedents	A	USE PRONOUNS THAT AGREE WITH ANTECEDENTS
R	use correct verb tenses	R	use correct verb tenses	A	USE CORRECT VERB TENSES
R	use verbs that agree with subject	R	use verbs that agree with subject	A	USE VERBS THAT AGREE WITH SUBJECT
R	use standard forms of adjectives and adverbs for comparison	R	use standard forms of adjectives and adverbs for comparison	R	use standard forms of adjectives and adverbs for comparison
R	use adjectives and adverbs correctly as modifiers	R	use adjectives and adverbs correctly as modifiers	R	use adjectives and adverbs correctly as modifiers
R	avoid double negatives	A	AVOID DOUBLE NEGATIVES	C	avoid double negative

LANGUAGE ARTS WRITING SKILLS - GRAMMATICAL TERMINOLOGY

The student will:

	6		7		8
R	define and identify terms:	R	define and identify terms:	R	define and identify terms:
R	noun	R	noun	R	noun
R	pronoun	R	pronoun	R	pronoun
R	verb	R	verb	R	verb
I	conjunction	R	conjunction	R	conjunction
I	adjective	R	adjective	R	adjective
I	adverb	R	adverb	R	adverb
		I	preposition	R	preposition
				I	interjection
R	state and identify sentence patterns:	A	STATE AND IDENTIFY SENTENCE PATTERNS:	R	state and identify sentence patterns:
R	subject	A	SUBJECT	R	S V
R	predicate	A	PREDICATE	R	S V O

	9		10		11-12
A	USE SINGULAR, PLURAL AND POSSESSIVE FORMS OF NOUNS	C	use singular, plural and possessive forms of nouns	C	use singular, plural and possessive forms of nouns
A	USE SUBJECTIVE, OBJECTIVE AND POSSESSIVE FORMS OF PRONOUNS	C	use subjective, objective and possessive forms of pronouns	C	use subjective, objective and possessive forms of pronouns
C	use pronouns that agree with antecedents	C	use pronouns that agree with antecedents	C	use pronouns that agree with antecedents
C	use correct verb tenses	C	use correct verb tenses	C	use correct verb tenses
C	use verbs that agree with subject	C	use verbs that agree with subject	C	use verbs that agree with subject
R	use standard forms of adjectives and adverbs for comparison	A	USE STANDARD FORMS OF ADJECTIVES AND ADVERBS FOR COMPARISON	C	use standard forms of adjectives and adverbs for comparison
R	use adjectives and adverbs correctly as modifiers	A	USE ADJECTIVES AND ADVERBS CORRECTLY AS MODIFIERS	C	use adjectives and adverbs correctly as modifiers
C	avoid double negatives	C	avoid double negatives	C	avoid double negatives

	9		10		11-12
A	DEFINE AND IDENTIFY TERMS:	C	define and identify terms:	C	define and identify terms:
A	NOUN	C	noun	C	noun
A	PRONOUN	C	pronoun	C	pronoun
A	VERB	C	verb	C	verb
A	CONJUCTION	C	conjunction	C	conjunction
A	ADJECTIVE	C	adjective	C	adjective
A	ADVERB	C	adverb	C	adverb
A	PREPOSITION	C	preposition	C	preposition
A	INTERJECTION	C	interjection	C	interjection
A	STATE AND IDENTIFY SENTENCE PATTERNS:	C	state and identify sentence patterns:	C	state and identify sentence patterns:
A	S V	C	S V	C	S V
A	S V O	C	S V O	C	S V O
I	S V IO DO	C	S V IO DO	C	S V IO DO
I	S V SC	C	S V SC	C	S V SC

LANGUAGE ARTS WRITING SKILLS - SENTENCES

The student will:

K	1	2
I develop understanding that writing is functional	A DEVELOP UNDERSTANDING THAT WRITING IS FUNCTIONAL	
I recognize that names, labels and signs have meaning	A RECOGNIZE THAT NAMES, LABELS AND SIGNS HAVE MEANING	
I associate written words with thoughts and ideas	A ASSOCIATE WRITTEN WORDS WITH THOUGHTS AND IDEAS	
I draw pictures to convey idea	A DRAW PICTURES TO CONVEY MAIN IDEA AND SEQUENTIAL DETAILS	
I dictate ideas to be written	A DICTATE IDEAS TO BE WRITTEN	
I recognize that words are written from left to right and top to bottom	A RECOGNIZE THAT WORDS ARE WRITTEN FROM LEFT TO RIGHT AND TOP TO BOTTOM	
	I complete frame sentences	A COMPLETE FRAME SENTENCES
	I write complete simple sentence to convey intended meaning	R write complete simple sentence to convey intended meaning
	I write answer to questions	A WRITE ANSWER TO QUESTIONS
	I write question	A WRITE QUESTION
		IA EXPAND SIMPLE SENTENCE WITH ADJECTIVES

I - Introduce

R - Reteach to Reinforce

A - ACHIEVE COMPETENCE

C - Competence Assumed

3	4	5
R write complete simple sentence to convey intended meaning	R write complete simple sentence to convey intended meaning	A WRITE COMPLETE SIMPLE SENTENCE TO CONVEY INTENDED MEANING
I transform simple sentence:	R transform simple sentence:	R transform simple sentence:
I to form question	R to form question	R to form question
	I to form exclamation	R to form exclamation
	I to form command	R to form command
I expand simple sentence with descriptive words and phrases	R expand simple sentence with descriptive words and phrases	R expand sentence with descriptive words and phrases
	I vary simple sentence beginnings	R vary sentence beginnings
I combine two related thoughts using and/or/but	A COMBINE TWO RELATED THOUGHTS USING AND/OR/BUT	I combine two or more related simple sentences:
		I coordination

LANGUAGE ARTS WRITING SKILLS - SENTENCES

The student will:

	6		7		8
C	write complete simple sentence to convey intended meaning	C	write complete simple sentence to convey intended meaning	C	write complete simple sentence to convey intended meaning
R	transform simple sentences	R	transform simple sentences	R	transform simple sentences
A	TO FORM QUESTION	C	to form question	C	to form question
A	TO FORM EXCLAMATION	C	to form exclamation	C	to form exclamation
A	TO FORM COMMAND	C	to form command	C	to form command
R	expand sentence with descriptive words and phrases	R	expand sentence with descriptive words and phrases	R	expand sentence with descriptive words and phrases
R	vary sentence beginnings	R	vary sentence beginnings using:	R	vary sentence beginnings using:
		I	prepositional phrases	R	prepositional phrases
		I	adverbs	R	adverbs
		I	subordinate clauses	R	subordinate clauses
R	combine two or more related simple sentences:	R	combine two or more related simple sentences:	R	combine two or more related simple sentences:
R	coordination	A	COORDINATION	C	coordination
I	subordination	R	subordination	R	subordination

	9		10		11-12
C	write complete simple sentence to convey intended meaning	C	write complete simple sentence to convey intended meaning	C	write complete simple sentence to convey intended meaning
R	transform simple sentences	R	transform simple sentences	A	TRANSFORM SIMPLE SENTENCES
C	to form question	C	to form question	C	to form question
C	to form exclamation	C	to form exclamation	C	to form exclamation
C	to form command	C	to form command	C	to form command
I	to use active or passive voice correctly	A	TO USE ACTIVE OR PASSIVE VOICE CORRECTLY	C	to use active or passive voice correctly
R	expand sentence with descriptive words and phrases	A	EXPAND SENTENCE WITH DESCRIPTIVE WORDS AND PHRASES	C	expand sentence with descriptive words and phrases
R	vary sentence beginnings using:	R	vary sentence beginnings using:	A	VARY SENTENCE BEGINNINGS USING:
R	prepositional phrases	R	prepositional phrases	A	PREPOSITIONAL PHRASES
R	adverbs	R	adverbs	A	ADVERBS
R	subordinate clauses	R	subordinate clauses	A	SUBORDINATE CLAUSES
R	combine two or more related sentences:	R	combine two or more related sentences:	A	COMBINE TWO OR MORE RELATED SENTENCES:
C	coordination	C	coordination	C	coordination
[illegible]	subordination	R	subordination	A	SUBORDINATION

LANGUAGE ARTS WRITING SKILLS - BASIC PARAGRAPH STURCTURE

The student will:

K	1	2

I - Introduce
R - Reteach to Reinforce
A - ACHIEVE COMPETENCE
C - Competence Assumed

3	4	5
I indent first word of paragraph	R indent first word of paragraph	A INDENT FIRST WORD OF PARAGRAPH
I write related sentences	R write related sentences	R write related sentences
I use logical order	R use logical order	R use logical order
	I write concluding sentence	R write concluding sentence

LANGUAGE ARTS WRITING SKILLS - BASIC PARAGRAPH STRUCTURE

The student will:

	6		7		8
C	indent first word of paragraph	C	indent first word of paragraph	C	indent first word of paragraph
		I	select topic	R	select topic
		I	limit topic	R	limit topic
I	write topic sentence	A	WRITE TOPIC SENTENCE	C	write topic sentence
				I	write topic sentence that expresses attitude or provides focus
I	develop topic sentence using facts, reasons, and examples	R	develop topic sentence using facts, reasons, and examples	R	develop topic sentence using facts, reasons, and examples
R	use logical order	R	use logical order	A	USE LOGICAL ORDER
I	use transitional words and phrases	R	use transitional words and phrases	R	use transitional words and phrases
R	write concluding sentence	R	write concluding sentence	R	write concluding sentence

9	10	11-12
C indent first word of paragraph	C indent first word of paragraph	C indent first word of paragraph
R select topic	A SELECT TOPIC	C select topic
R limit topic	A LIMIT TOPIC	C limit topic
C write topic sentence	C write topic sentence	C write topic sentence
R write topic sentence that expresses attitude or provides focus	A WRITE TOPIC SENTENCE THAT EXPRESSES ATTITUDE OR PROVIDES FOCUS	C write topic sentence that expresses attitude or provides focus
R develop topic sentence using facts, reasons, and examples	A DEVELOP TOPIC SENTENCE USING FACTS, REASONS, AND EXAMPLES	C develop topic sentence using facts, reasons, and examples
C use logical order	C use logical order	C use logical order
I establish definite mood	A ESTABLISH DEFINITE MOOD	C establish definite mood
[illegible] use transitional words and phrases	A USE TRANSITIONAL WORDS AND PHRASES	C use transitional words and phrases
A WRITE CONCLUDING SENTENCE	C write concluding sentence	C write concluding sentence

LANGUAGE ARTS WRITING SKILLS - TYPES OF PARAGRAPHS

The student will apply basic paragraph structure:

K	1	2

I - Introduce

R - Reteach to Reinforce

A - ACHIEVE COMPETENCE

C - Competence Assumed

3	4	5
		I write personal experience paragraph
		I use first person point of view
		I write "how to do" paragraph

LANGUAGE ARTS WRITING SKILLS - TYPES OF PARAGRAPHS

The student will apply basic paragraph structure:

6	7	8
R write personal experience paragraph	R write personal experience paragraph	A WRITE PERSONAL EXPERIENCE PARAGRAPH
R use first person point of view	R use first person point of view	A USE FIRST PERSON POINT OF VIEW
R write "how to do" paragraph	R write "how to do" paragraph	A WRITE "HOW TO DO" PARAGRAPH
	I write descriptive paragraph	R write descriptive paragraph
		I write personal observation paragraph
		I use third person point of view
		I write persuasive paragraph: (opinion, argumentation, or analysis)
		I take a clear stand
		I provide reasons
		I provide examples
	I write for a specific audience	R write for a specific audience

9		10		11-12	
C	write personal experience paragraph	C	write personal experience paragraph	C	write personal experience paragraph
C	use first person point of view	C	use first person point of view	C	use first person point of view
C	write "how to do" paragraph	C	write "how to do" paragraph	C	write "how to do" paragraph
A	WRITE DESCRIPTIVE PARAGRAPH	C	write descriptive paragraph	C	write descriptive paragraph
A	WRITE PERSONAL OBSERVATION PARAGRAPH	C	write personal observation paragraph	C	write personal observation paragraph
A	USE THIRD PERSON POINT OF VIEW	C	use third person point of view	C	use third person point of view
R	write persuasive paragraph:	A	WRITE PERSUASIVE PARAGRAPH:	C	write persuasive paragraph:
	(opinion, argumentation, or analysis)		(opinion, argumentation, or analysis)		(opinion, argumentation, or analysis)
R	take a clear stand	A	TAKE A CLEAR STAND	C	take a clear stand
R	provide reasons	A	PROVIDE REASONS	C	provide reasons
R	provide examples	A	PROVIDE EXAMPLES	C	provide examples
R	write for a specific audience	A	WRITE FOR A SPECIFIC AUDIENCE	C	write for a specific audience

LANGUAGE ARTS WRITING SKILLS - MULTIPARAGRAPH PAPERS

The student will:

6	7	8
	*I generate ideas for composition	*R generate ideas for composition
	I select topic	R select topic
	I list ideas about topic	R list ideas about topic
	I write main or controlling idea	A WRITE MAIN OR CONTROLLING IDEA
	I write first draft	R write first draft
	I write introductory paragraph which states controlling idea	R write introductory paragraph which states controlling idea
	I write paragraphs which logically support the controlling idea using: details facts reasons examples definitions	R write paragraphs which logically support the controlling idea using: details facts reasons examples definitions
	I use transitional words and phrases	R use transitional words and phrases
	I write appropriate concluding paragraph that provides finality, restates or summarizes the controlling idea, or expresses an attitude	R write appropriate concluding paragraph that provides finality, restates or summarizes the controlling idea, or expresses an attitude
	I proofread and revise	R proofread and revise
	I write final draft	R write final draft

*In grades seven and eight, multiparagraph writing will be limited to reports.

See page 55

	9		10		11-12
*R	generate ideas for composition	R	generate ideas for composition	R	generate ideas for composition
R	select topic	R	select topic	R	select topic
R	list ideas about topic	R	list ideas about topic	R	list ideas about topic
I	write thesis statement	R	write thesis statement	R	write thesis statement
R	write first draft	R	write first draft	R	write first draft
R I	write introductory paragraph which states the thesis	R	write introductory paragraph which states the thesis	R	write introductory paragraph which states the thesis
R I	write paragraphs which logically support the thesis using: details facts reasons examples definitions	R	write paragraphs which logically support the thesis using: details facts reasons examples definitions	R	write paragraphs which logically support the thesis using: details facts reasons examples definitions
R I	use transitional words, phrases, and paragraphs	R	use transitional words, phrases, and paragraphs	R	use transitional words, phrases, and paragraphs
R RI	write appropriate concluding paragraph that provides finality, restates or summarizes the thesis, or expresses an attitude	R	write appropriate concluding paragraph that provides finality, restates or summarizes the thesis, or expresses an attitude	R	write appropriate concluding paragraph that provides finality, restates or summarizes the thesis, or expresses an attitude
R	proofread and revise	R	proofread and revise	R	proofread and revise
I	write unified, cohesive and grammatically correct final draft	R	write unified, cohesive and grammatically correct final draft	R	write unified, cohesive and grammatically correct final draft

*In grade nine, multiparagraph papers will include reports and essay writing.

See pages 56

LANGUAGE ARTS WRITING SKILLS - DIFFERENT TYPES OF MULTIPARAGRAPH PAPERS: REPORTS

The student will:

K	1	2

I - Introduce

R - Reteach to Reinforce

A - ACHIEVE COMPETENCE

C - Competence Assumed

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3		4		5	
IA	WRITE SIMPLE REPORT ON FAMILIAR TOPIC	I	write report on researched topic: single source - encyclopedia	A	WRITE REPORT ON RESEARCHED TOPIC: SINGLE SOURCE - ENCYCLOPEDIA
IA	ORGANIZE AND RECORD INFORMATION ACCURATELY	I	select topic	A	SELECT TOPIC
		I	raise questions	R	raise questions
IA	FOLLOW SEQUENCE OF ACTIVITY	I	locate reference	R	locate reference
		I	take notes	A	TAKE NOTES
				I	record source
		I	state facts in words and phrases	R	state facts in words and phrases
		I	select main ideas and relevant details	R	select main ideas and relevant details
		I	organize notes	R	organize notes
		IA	WRITE SENTENCE OUTLINE USING 1-LEVEL FORM	IA	WRITE SENTENCE OUTLINE USING 2-LEVEL FORM
		IA	MAKE CORRECTIONS AND REWRITE REPORT	I	proofread, revise, and rewrite report
				I	write bibliography

	6		7		8
I	write report on researched topic: two sources - encyclopedia, books	R	write report on researched topic: two sources - encyclopedia, books	I	write report on researched topic: multiple sources - encyclopedia, books, periodicals
I	select limited topic	A	SELECT LIMITED TOPIC	I	select definitive topic
R	raise questions	R	raise questions	R	raise questions
R	locate references	R	locate references	I	survey references
I	take notes and record sources	R	take notes and record sources	R	take notes and record sources
R	state facts in words and phrases	R	state facts in words and phrases	R	state facts in words and phrases
R	select main ideas and relevant details	R	select main ideas and relevant details	R	select main ideas and relevant details
I	use abbreviations	R	use abbreviations	R	use abbreviations
R	organize notes	R	organize notes	R	organize notes
IA	WRITE TOPIC OUTLINE USING 2-LEVEL FORM	IA	WRITE 2-LEVEL OUTLINE	I	write 3-level outline
		I	categorize information	R	categorize information
		I	distinguish between main topics and details	R	distinguish between main topics and details
I	write rough draft	R	write rough draft	R	write rough draft
R	proofread, revise and rewrite report	R	proofread, revise and rewrite report	R	proofread, revise and rewrite report
R	write bibliography	R	write bibliography	R	write bibliography

9	10	11-12
A WRITE REPORT ON RESEARCHED TOPIC: MULTIPLE SOURCES - ENCYCLOPEDIA, BOOKS, PERIODICALS		
A SELECT DEFINITIVE TOPIC		
A RAISE QUESTIONS		
A SURVEY REFERENCES		
A TAKE NOTES AND RECORD SOURCES		
A STATE FACTS IN WORDS AND PHRASES		
A SELECT MAIN IDEAS AND RELEVANT DETAILS		
A USE ABBREVIATIONS		
A ORGANIZE NOTES		
WRITE 3-LEVEL OUTLINE		
A CATEGORIZE INFORMATION		
A DISTINGUISH BETWEEN MAIN TOPICS AND DETAILS		
A WRITE ROUGH DRAFT		
A PROOFREAD, REVISE AND REWRITE REPORT		
A WRITE BIBLIOGRAPHY		
A WRITE FOOTNOTES		

LANGUAGE ARTS WRITING SKILLS - DIFFERENT TYPES OF MULTIPARAGRAPH PAPERS: ESSAYS

The student will:

7	8	9
		IA WRITE PROCESS ESSAYS

10	11	12
I write analysis essays	R write analysis essays	A WRITE ANALYSIS ESSAYS
I literary analysis:	R literary analysis:	A LITERARY ANALYSIS:
I setting	R setting	A SETTING
I characterization	R characterization	A CHARACTERIZATION
I plot	R plot	A PLOT
I theme	R theme	A THEME
I style	R style	A STYLE
I poetry explication	R poetry explication	A POETRY EXPLICATION
	I write critical book review	A WRITE CRITICAL BOOK REVIEW
I write personal essays	R write personal essays	A WRITE PERSONAL ESSAYS
I opinion	R opinion	A OPINION
I argumentation	R argumentation	A ARGUMENTATION
I persuasion	R persuasion	A PERSUASION
	I write comparison contrast essay	A WRITE COMPARISON CONTRAST ESSAY

LANGUAGE ARTS WRITING SKILLS - NOTES, LETTERS, AND INVITATIONS

The student will:

K	1	2
	IA WRITE FRIENDLY LETTERS, NOTES AND INVITATIONS FOLLOWING A MODEL	I write friendly letters, notes and invitations
		I use proper form
		I use proper punctuation
		I use proper capitalization
		I write appropriate body
		I address envelopes

	3		4		5
R	write friendly letters, notes and invitations	R	write friendly letters, notes and invitations	R	write friendly letters, notes and invitations
R	use proper form	R	use proper form	R	use proper form
R	use proper punctuation	R	use proper punctuation	R	use proper punctuation
R	use proper capitalization	R	use proper capitalization	R	use proper capitalization
R	write appropriate body	R	write appropriate body	R	write appropriate body
R	address envelopes	R	address envelopes	R	address envelopes

LANGUAGE ARTS WRITING SKILLS - NOTES, LETTERS, AND INVITATIONS

The student will:

6	7	8
A WRITE FRIENDLY LETTERS, NOTES AND INVITATIONS	C write friendly letters, notes and invitations	C write friendly letters, notes and invitations
A USE PROPER FORM	C use proper form	C use proper form
A USE PROPER PUNCTUATION	C use proper punctuation	C use proper punctuation
A USE PROPER CAPITALIZATION	C use proper capitalization	C use proper capitalization
A WRITE APPROPRIATE BODY	C write appropriate body	C write appropriate body
A ADDRESS ENVELOPES	C address envelopes	C address envelopes

9		10		11-12	
C	write friendly letters, notes, and invitations	C	write friendly letters, notes, and invitations	C	write friendly letters, notes, and invitations
		IA	WRITE COVER LETTERS, RESUMES, AND BUSINESS LETTERS	C	write cover letters, resumes, and business letters
C	use proper form	C	use proper form	C	use proper form
C	use proper punctuation	C	use proper punctuation	C	use proper punctuation
C	use proper capitalization	C	use proper capitalization	C	use proper capitalization
C	write appropriate body	C	write appropriate body	C	write appropriate body
C	address envelopes	C	address envelopes	C	address envelopes

LANGUAGE ARTS WRITING SKILLS - PROSE

The student will:

K	1	2
I arrange story pictures in a sequence	R arrange story pictures in a sequence	A ARRANGE STORY PICTURES IN A SEQUENCE
I identify beginning, middle and end of story read aloud	R identify beginning, middle, and end of story read aloud	A IDENTIFY BEGINNING, MIDDLE, AND END OF STORY READ ALOUD
I use expressive language to dictate a story about a picture	A USE EXPRESSIVE LANGUAGE TO DICTATE A STORY ABOUT A PICTURE	
I participate in dictation of group stories	R participate in dictation of group stories	A PARTICIPATE IN DICTATION OF GROUP STORIES
	I write a short story with a simple structure - beginning, middle, and end	R write a short story with a simple structure - beginning, middle, and end
	I write about personal experiences	R write about personal experiences
		I write folk and/or fairy tales
	I name settings and characters	I describe settings and characters
I use descriptive words	R use descriptive words	R use descriptive words
		I use figures of speech I simile I personification
		IA CHOOSE APPROPRIATE TITLE

I - Introduce

R - Reteach to Reinforce

A - ACHIEVE COMPETENCE

C - Competence Assumed

	3		4		5
C	participate in dictation of group stories	C	participate in dictation of group stories	C	participate in dictation of group stories
A	WRITE A SHORT STORY WITH A SIMPLE STRUCTURE - BEGINNING, MIDDLE, AND END	I	write short narrative prose	R	write short narrative prose
R	write about personal experiences	R	write about personal experiences	R	write about personal experiences
R	write folk tales	R	write folk tales	R	write folk tales
I	write legends	R	write legends	R	write legends
I	write tall tales	R	write tall tales	R	write tall tales
		I	write fables	R	write fables
				I	write myths
C	describe settings and characters	I	use elements of fiction to write narrative prose	R	use elements of fiction to write narrative prose
		I	setting	R	setting
		I	plot	R	plot
		I	characters	R	characters
				I	point of view
A	USE DESCRIPTIVE WORDS	IR	use descriptive words, phrases, and clusters	R	use descriptive words, phrases, and clusters
R	use figures of speech	R	use figures of speech	R	use figures of speech
R	simile	R	simile		simile
R	personification	R	personification		personification
I	alliteration	R	alliteration	R	alliteration
		I	onomatopoeia	R	onomatopoeia
		I	hyperbole	R	hyperbole
				I	metaphor
		I	use dialogue	R	use dialogue
C	choose appropriate title	C	choose appropriate title	C	choose appropriate title
I	write for different audiences	R	write for different audiences	RI	write for different audiences and purposes

LANGUAGE ARTS WRITING SKILLS - PROSE

The student will:

6	7	8
R write narrative prose	R write narrative prose	R write narrative prose
R write about personal experiences	R write about personal experiences	R write about personal experiences
R write legends	R write legends	R write legends
R write fables	R write fantasy	R write fantasy
R write myths	R write myths	R write myths
I write autobiographical annecdotes	R write autobiographical annecdotes	R write autobiographical annecdotes
I write science fiction	R write science fiction	R write science fiction
	I write historical fiction	R write historical fiction
		I write short story
R use elements of fiction to write narrative prose	R use elements of fiction to write narrative prose	R use elements of fiction to write narrative prose
R setting	R setting	R setting
R plot	R plot	R plot
R characters	R characters	R characters
R point of view	R point of view	point of view
		I theme
R use descriptive words, phrases, and clusters	R use descriptive words, phrases, and clusters	R use descriptive words, phrases, and clusters
R use figures of speech	R use figures of speech	R use figures of speech
R simile	R simile	R simile
R personification	R personification	R personification
R alliteration	R alliteration	R alliteration
R onomatopoeia	R onomatopoeia	R onomatopoeia
R hyperbole	R hyperbole	R hyperbole
R metaphor	R metaphor	R metaphor
R use dialogue	R use dialogue	RI use dialogue for a specific purpose
C choose appropriate title	C choose appropriate title	C choose appropriate title
R write for different audiences and purposes	R write for different audiences and purposes	R write for different audiences and purposes

The student will:

	9		10		11-12
R	write narrative prose appropriate to literary study	A	WRITE NARRATIVE PROSE APPROPRIATE TO LITERARY STUDY	C	write narrative prose appropriate to literary study
R	write about personal experiences	R	write about personal experiences	R	write about personal experiences
R	apply elements of fiction to narrative prose	R	apply elements of fiction to narrative prose	R	apply elements of fiction to narrative prose
R	setting	R	setting	R	setting
R	plot	R	plot	R	plot
R	characterization	R	characterization	R	characterization
R	point of view	R	point of view	R	point of view
R	theme	R	theme		theme
R	use descriptive words, phrases, and clusters	R	use descriptive words, phrases, and clusters	R	use descriptive words, phrases, and clusters
R	use figures of speech	R	use figures of speech	R	use figures of speech
R	simile	R	simile	R	simile
R	personification	R	personification	R	personifcation
R	alliteration	R	alliteration	R	alliteration
R	onomatopoeia	R	onomatopoeia	R	onomatopoeia
R	hyperbole	R	hyperbole	R	hyperbole
R	metaphor	R	metaphor	R	metaphor
R	use dialogue for a specific purpose	R	use dialogue for a specific purpose	R	use dialogue for a specific purpose
C	choose appropriate title	C	choose appropriate title	C	choose appropriate title
R	write for different audiences and purposes	R	write for different audiences and purposes	R	write for different audiences and purposes

LANGUAGE ARTS WRITING SKILLS - POETRY

The student will:

K	1	2
I participate in rhyming activities.	R participate in rhyming activities.	R participate in rhyming activities.
I participate in word play as a creative activity.	R participate in word play as a creative activity.	R participate in word play as a creative activity.
	I write verse following models.	R write verse following models.
	I nursery rhymes	R nursery rhymes
	I rhyming couplets	R rhyming couplets

I - Introduce

R - Reteach to Reinforce

A - ACHIEVE COMPETENCE

C - Competence Assumed

	3		4		5
	participate in rhyming activities.	R	participate in rhyming activities.	R	participate in rhyming activities.
R	participate in word play as a creative activity.	R	participate in word play as a creative activity.	R	participate in word play as a creative activity.
R	write verse following models.	R	write verse following models.	R	write verse following models.
R	nursery rhymes	R	nursery rhymes	R	nursery rhymes
R	rhyming couplets	R	rhyming couplets	R	rhyming couplets
I	cinquain	R	cinquain	R	cinquain
I	free verse	R	free verse	R	free verse
		I	haiku	R	haiku
				I	limerick

LANGUAGE ARTS WRITING SKILLS - POETRY

The student will:

	6		7		8
R	write verse following models.	R	write verse following models.	R	write verse following models.
R	cinquain	R	cinquain	R	cinquain
R	free verse	R	free verse	R	free verse
R	haiku	R	haiku	R	haiku
R	limerick	R	limerick	R	limerick
		I	narrative	R	narrative

The student will:

9	10	11-12
I write poetry appropriate to the literary study.	R write poetry appropriate to the literary study.	R write poetry appropriate to the literary study.

Skills Summary Charts

LANGUAGE ARTS SKILLS SUMMARY CHARTS

The Skills Summary Charts provide a concise listing of all language arts skills and identifies grade level responsibilities for each skill.

The charts aid instructional planning by furnishing a quick check of intensity and duration of attention to a particular skill.

Skill Summaries

Oral Communication

LANGUAGE ARTS - ORAL COMMUNICATION - ROLE AND RESPONSIBILITIES OF LISTENERS AND SPEAKERS

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
focus attention on speaker/listener	I	R	R	A	C	C	C	C	C	C	C	C	C
recognize, respond to, and use appropriate language in formal and informal situations	I	R	R	R	R	R	R	R	R	A	C	C	C
recognize and use appropriate language patterns and verbal cues													
rate	I	R	R	R	R	R	A	C	C	C	C	C	C
volume	I	R	R	R	R	R	A	C	C	C	C	C	C
usage	I	R	R	R	R	R	A	C	C	C	C	C	C
inflection		I	R	R	R	R	A	C	C	C	C	C	C
phrasing			I	R	R	R	A	C	C	C	C	C	C
tone				I	R	R	A	C	C	C	C	C	C
recognize and use non-verbal cues in inform situations													
gestures	I	R	R	R	R	R	A	C	C	C	C	C	C
facial expressions	I	R	R	R	R	R	A	C	C	C	C	C	C
eye contact	I	R	R	R	R	R	A	C	C	C	C	C	C
body language	I	R	R	R	R	R	A	C	C	C	C	C	C
pause					I	R	A	C	C	C	C	C	C
recognize and use non-verbal cues in formal situations										I	R	R	R
demonstrate respect for others' ideas, feelings, opinions, and beliefs	I	R	R	R	R	R	R	R	R	A	C	C	C
determine purpose for speaking/listening	I	R	R	R	R	R	R	R	R	R	R	R	A
respond to and demonstrate appropriate behavior in oral situation						I	R	R	A	C	C	C	C

LANGUAGE ARTS- ORAL COMMUNICATION - CONVERSATION AND DISCUSSION

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
respond appropriately in social situations													
introductions	I	R	R	R	R	R	R	A	C	C	C	C	C
emergencies	I	R	R	R	R	R	R	A	C	C	C	C	C
relaying messages	I	R	R	R	R	R	R	A	C	C	C	C	C
interviews	I	R	R	R	R	R	R	A	C	C	C	C	C
participate in conversations and discussions													
contribute ideas	I	R	R	R	R	R	R	A	C	C	C	C	C
listen to others' ideas	I	R	R	R	R	R	R	A	C	C	C	C	C
keep to topic	I	R	R	R	R	R	R	A	C	C	C	C	C
take turns	I	R	R	R	R	R	R	A	C	C	C	C	C
ask relevant questions		I	R	R	R	R	R	A	C	C	C	C	C
answer questions effectively		I	R	R	R	R	R	A	C	C	C	C	C

LANGUAGE ARTS - ORAL COMMUNICATION - GAINING INFORMATION

	K	1	2	3	4	5	6	7	8	9	10	11	12
follow oral directions single and in sequence	I	R	R	R	R	R	R	R	A	C	C	C	C
recall accurately what is heard													
details	I	R	R	R	A	C	C	C	C	C	C	C	C
sequence	I	R	R	R	A	C	C	C	C	C	C	C	C
relate what is heard to personal experience	I	R	A	C	C	C	C	C	C	C	C	C	C
recognize speaker's , generalizations and supporting details						I	R	R	A	C	C	C	C
keep track of main points													
films					I	R	R	R	A	C	C	C	C
teacher lessons					I	R	R	R	A	C	C	C	C
speakers						I	R	R	A	C	C	C	C
keep track of examples and main points by note-taking													
films					I	R	R	R	A	C	C	C	C
teacher lessons						I	R	R	A	C	C	C	C
speakers							I	R	A	C	C	C	C

LANGUAGE ARTS - ORAL COMMUNICATION (continued)
GAINING INFORMATION

SUMMARY CHART

The student will:

listen critically to

	K	1	2	3	4	5	6	7	8	9	10	11	12
distinguish between real and make believe	I	R	A	C	C	C	C	C	C	C	C	C	C
distinguish between fact and fiction				I	R	R	R	R	A	C	C	C	C
distinguish between fact and opinion					I	R	R	R	A	C	C	C	C
distinguish between relevant and irrelevant information						I	R	R	R	R	R	R	A
make inferences		I	R	R	R	R	R	R	R	R	R	R	A
draw conclusions	I	R	R	R	R	R	R	R	R	R	R	R	A
form opinions			I	R	R	R	R	R	R	R	R	R	A
predict outcomes	I	R	R	R	R	R	R	R	R	R	R	R	A
make judgments			I	R	R	R	R	R	R	R	R	R	A
predict possible test questions						I	R	R	R	R	R	R	A
predict speaker's purpose							I	R	R	R	R	R	A
note use of propaganda devices, prejudice, and bias							I	R	R	R	R	R	A
evaluate speaker's competence to talk about a given subject										I	R	R	A
recognize relationship of ideas and identify irrelevant or contradictory ideas										I	R	R	A

LANGUAGE ARTS - ORAL COMMUNICATION - PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

	K	1	2	3	4	5	6	7	8	9	10	11	12
to inform													
share personal experiences	I	R	R	R	R	R	R	R	A	C	C	C	C
share books and items	I	R	R	R	R	R	R	R	A	C	C	C	C
give book reviews				I	R	R	R	A	C	C	C	C	C
give reports					I	R	R	R	A	C	C	C	C
explain a process					I	R	R	A	C	C	C	C	C
to persuade													
express an opinion							I	R	R	R	R	R	A
express and defend evidence a point of view								I	R	R	R	R	A

ENJOYMENT AND APPRECIATION

The student will participate as a speaker and listener for enjoyment and to gain appreciation for:

	K	1	2	3	4	5	6	7	8	9	10	11	12
music	I	R	R	R	R	R	R	R	R	R	R	R	A
poetry	I	R	R	R	R	R	R	R	R	R	R	R	A
stories	I	R	R	R	R	R	R	R	R	R	R	R	A
plays - role playing	I	R	R	R	R	R	R	R	R	R	R	R	A
words and phrases	I	R	R	R	R	R	R	R	R	R	R	R	A
rhyme	I	R	R	R	R	R	R	R	R	R	R	R	A
repetition	I	R	R	R	R	R	R	R	R	R	R	R	A
patterns	I	R	R	R	R	R	R	R	R	R	R	R	A
alliteration	I	R	R	R	R	R	R	R	R	R	R	R	A
figurative language			I	R	R	R	R	R	R	R	R	R	A
imagery			I	R	R	R	R	R	R	R	R	R	A
jargon								I	R	R	R	R	A
slang								I	R	R	R	R	A
dialect								I	R	R	R	R	A

Skill Summaries

Written Communication

LANGUAGE ARTS WRITING SKILLS - CAPITALIZATION

SUMMARY CHART

The student will capitalize:	K	1	2	3	4	5	6	7	8	9	10	11	12
own name.	I												
names of people.		I	R	A	C	C	C	C	C	C	C	C	C
months, days,		I	R	A	C	C	C	C	C	C	C	C	C
holidays,					I	A	C	C	C	C	C	C	C
states.				I	R	A	C	C	C	C	C	C	C
cities, streets.				I	R	A	C	C	C	C	C	C	C
geographical terms and regions.					I	R	A	C	C	C	C	C	C
organizations/groups of people.						I	R	R	A	C	C	C	
languages, nationalities, races.							I	R	R	A	C	C	C
proper adjectives.							I	R	R	A	C	C	C
first word of a sentence.		I	R	A	C	C	C	C	C	C	C	C	C
pronoun "I".		I	R	A	C	C	C	C	C	C	C	C	C
common abbreviations.				I	R	A	C	C	C	C	C	C	C
abbreviated titles.								I	R	A	C	C	C
initials.				I	A	C	C	C	C	C	C	C	C
title of books.				I	R	R	A	C	C	C	C	C	C
greeting of friendly letter.			I	R	R	A	C	C	C	C	C	C	C
greeting of business letter.											IA	C	C
closing of friendly letter.			I	R	R	A	C	C	C	C	C	C	C
closing of business letter.											IA	C	C

LANGUAGE ARTS WRITING SKILLS - CAPITALIZATION (Continued)

SUMMARY CHART

The student will capitalize:	K	1	2	3	4	5	6	7	8	9	10	11	12
first word of a direct quotation.						I	R	A	C	C	C	C	C
first word of topic and subtopic in outline.						I	R	R	A	C	C	C	C
first word of each line of most poetry.							I	R	R	R	A	C	C
mother and dad as nouns of address or reference.						I	R	A	C	C	C	C	C
other relatives as nouns of address or reference.								I	R	A	C	C	C
proper words in business letter form.											IA	C	C

LANGUAGE ARTS WRITING SKILLS - PUNCTUATION

SUMMARY CHART

The student will use	K	1	2	3	4	5	6	7	8	9	10	11	12
periods:		I	R	A	C	C	C	C	C	C	C	C	C
after statements.		I	R	A	C	C	C	C	C	C	C	C	C
after abbreviations.			I	R	R	A	C	C	C	C	C	C	C
after initials.				I	R	A	C	C	C	C	C	C	C
after numerals in outline.							I	R	A	C	C	C	C
after letter or number.							I	R	A	C	C	C	C
question marks.		I	R	A	C	C	C	C	C	C	C	C	C
exclamation marks.			I	R	A	C	C	C	C	C	C	C	C
apostrophe:			I	R	R	A	C	C	C	C	C	C	C
in contractions.			I	R	R	R	R	R	A	C	C	C	C
in singular possessives.				I	R	R	R	R	R	A	C	C	C
in plural possessives.						I	R	R	R	A	C	C	C
commas:			I	R	A	C	C	C	C	C	C	C	C
in dates.			I	R	A	C	C	C	C	C	C	C	C
between city, state.				I	R	A	C	C	C	C	C	C	C
between nouns in a series.				I	A	C	C	C	C	C	C	C	C
between words in series.						I	R	A	C	C	C	C	C
between phrases and clauses in series.										I	A	C	C
after introductory words.						I	R	A	C	C	C	C	C
after greeting and closing of friendly letter.				I	R	R	A	C	C	C	C	C	C
after closing in business letter.											IA	C	C
in direct quotation.					I	R	R	R	R	A	C	C	C

SUMMARY CHART

The student will use	K	1	2	3	4	5	6	7	8	9	10	11	12
commas:										C	C	C	C
to set off a noun of direct address.							I	R	R	A	C	C	C
before coordinating conjunction.							I	R	R	A	C	C	C
before and after appositives.								I	R	A	C	C	C
before and after parenthetical words and expressions.									I	R	A	C	C
to set off introductory dependent clauses.									I	R	A	C	C
before and after nonrestrictive phrases and clauses.										I	A	C	C
hyphens:					I	R	R	A	C	C	C	C	C
between syllables at end of line.					I	R	R	A	C	C	C	C	C
in hyphenated words.								I	A	C	C	C	C
in numbers written as words.							I	R	A	C	C	C	C
in time in words.								I	R	A	C	C	C
in two-word modifiers.								I	R	A	C	C	C
underlining:						IA	C	C	C	C	C	C	C
for titles of books.						I	R	R	A	C	C	C	C
for titles of magazines.							I	R	A	C	C	C	C
for titles of newspapers.							I	R	A	C	C	C	C
in place of italics.								I	A	C	C	C	C
quotation marks:					I	R	R	R	A	C	C	C	C
to enclose exact words and punctuation.					I	R	R	R	A	C	C	C	C
to enclose title of songs, poems, short stories.								I	A	C	C	C	C

LANGUAGE ARTS WRITING SKILLS - PUNCTUATION (continued)

SUMMARY CHART

The student will use	K	1	2	3	4	5	6	7	8	9	10	11	12
colon:							I	R	A	C	C	C	C
between hours and minutes.							I	A	C	C	C	C	C
to introduce list of appositives								I	R	A	C	C	C
semicolon:								I	R	R	A	C	C
to link two independent clauses with no coordinating conjunction.								I	R	R	A	C	C

LANGUAGE ARTS WRITING SKILLS - STANDARD USAGE

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
use singular, plural and possessive forms of nouns.						I	R	R	R	A	C	C	C
use standard pronoun to take the place of noun.						I	R	R	R	A	C	C	C
use subjective, objective and possessive forms of pronouns.							I	R	R	A	C	C	C
use pronouns that agree with antecedents.							I	R	A	C	C	C	C
use correct verb tenses.						I	R	R	A	C	C	C	C
use verbs that agree with subject.						I	R	R	A	C	C	C	C
use standard forms of adjectives and adverbs for comparison.						I	R	R	R	R	A	C	C
use adjectives and adverbs correctly as modifiers.						I	R	R	R	R	A	C	C
avoid double negatives.						I	R	A	C	C	C	C	C

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
define and identify terms:						I	R	R	R	A	C	C	C
noun						I	R	R	R	A	C	C	C
pronoun						I	R	R	R	A	C	C	C
verb						I	R	R	R	A	C	C	C
conjunction							I	R	R	A	C	C	C
adjective							I	R	R	A	C	C	C
adverb							I	R	R	A	C	C	C
preposition								I	R	A	C	C	C
interjection									I	A	C	C	C
state and identify sentence patterns:					I	R	R	R	R	A	C	C	C
subject					I	R	R	A	C	C	C	C	C
predicate					I	R	R	A	C	C	C	C	C
S V									I	A	C	C	C
S V O									I	A	C	C	C
S V IO DO										IA	C	C	C
S V SC										IA	C	C	C

LANGUAGE ARTS WRITING SKILLS - SENTENCES

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
develop understanding that writing is functional.	I	A											
recognize that names, labels and signs have meaning.	I	A											
associate written words with thoughts and ideas.	I	A											
draw pictures to convey ideas.	I	A											
dictate ideas to be written.	I	A											
recognize that words are written from left to right and top to bottom.	I	A											
complete frame sentences.		I	A										
write complete simple sentence to convey intended meaning.		I	R	R	R	A	C	C	C	C	C	C	C
write answer to questions.		I	A	C	C	C	C	C	C	C	C	C	C
write question.		I	A	C	C	C	C	C	C	C	C	C	C
transform simple sentence:				I	R	R	R	R	R	R	R	R	A
to form question.				I	R	R	A	C	C	C	C	C	C
to form exclamation.					I	R	A	C	C	C	C	C	C
to form command.					I	R	A	C	C	C	C	C	C
to use active or passive voice correctly.										I	A	C	C
expand simple sentence with adjectives.			IA	C	C	C	C	C	C	C	C	C	C
expand sentence with descriptive words and phrases.				I	R	R	R	R	R	R	A	C	C

LANGUAGE ARTS WRITING SKILLS - SENTENCES (Continued)

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
vary sentence beginnings using:					I	R	R	R	R	R	R	R	A
prepositional phrases.								I	R	R	R	R	A
adverbs.								I	R	R	R	R	A
subordinate clauses.								I	R	R	R	R	A
combine two related thoughts using and/or/but.				I	A	C	C	C	C	C	C	C	C
combine two or more related sentences using:						I	R	R	R	R	R	R	A
coordination.						I	R	A	C	C	C	C	C
subordination.							I	R	R	R	R	R	A

LANGUAGE ARTS WRITING SKILLS - BASIC PARAGRAPH STRUCTURE

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
indent first word of paragraph.				I	R	A	C	C	C	C	C	C	C
select topic.								I	R	R	A	C	C
limit topic.								I	R	R	A	C	C
write topic sentence.							I	A	C	C	C	C	C
write topic sentence that expresses attitude or provides focus.									I	R	A	C	C
write related sentences.				I	R	R	C	C	C	C	C	C	C
develop topic sentence using facts, reasons, and examples.							I	R	R	R	A	C	C
use logical order.				I	R	R	R	R	A	C	C	C	C
establish definite mood.										I	A	C	C
use transitional words and phrases.							I	R	R	R	A	C	C
write concluding sentence.					I	R	R	R	R	A	C	C	C

LANGUAGE ARTS WRITING SKILLS - TYPES OF PARAGRAPHS

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
write personal experience paragraph.						I	R	R	A	C	C	C	C
use first person point of view.						I	R	R	A	C	C	C	C
write "how to do" paragraph.						I	R	R	A	C	C	C	C
write descriptive paragraph.								I	R	A	C	C	C
write personal observation paragraph.									I	A	C	C	C
use third person point of view.									I	A	C	C	C
write persuasive paragraph: (opinion, argumentation, or analysis)									I	R	A	C	C
take a clear stand.									I	R	A	C	C
provide reasons.									I	R	A	C	C
provide examples.									I	R	A	C	C
write for a specific audience.								I	R	R	A	C	C

LANGUAGE ARTS WRITING SKILLS - MULTIPARAGRAPH PAPERS

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
generate ideas for composition.								I	R	R	R	R	R
select topic.								I	R	R	R	R	R
list ideas about topic.								I	R	R	R	R	[illegible]
write main or controlling idea.								I	A	C	C	C	C
write thesis statement.										I	R	R	R
write first draft.								I	R	R	R	R	R
write introductory paragraph which states controlling idea.								I	R	A	C	C	C
write introductory paragraph which states thesis.										I	R	R	R
write paragraphs which logically support the controlling idea using:								I	R	R	R	R	R
details								I	R	R	R	R	R
facts								I	R	R	R	R	R
reasons								I	R	R	R	R	R
examples								I	R	R	R	R	R
definitions								I	R	R	R	R	R
use transitional words and phrases.								I	R	C	C	C	C
use transitional words, phrases, and paragraphs.										I	R	R	R
write appropriate concluding paragraph that expresses an attitude, provides finality, or restates or summarizes the controlling idea.								I	R	R	R	R	R
restates or summarizes the thesis.										I	R	R	R
proofread and revise.								I	R	R	R	R	R
write final draft.								I	R	C	C	C	C
write unified, cohesive and grammatically correct final draft.										I	R	R	R

LANGUAGE ARTS WRITING SKILLS - DIFFERENT TYPES OF MULTIPARAGRAPH PAPERS: REPORTS

SUMMARY CHART

The student will:	3	4	5	6	7	8	9
write simple report on familiar topic.	I	A	C	C	C	C	C
organize and record information accurately.	IA	C	C	C	C	C	C
follow sequence of activity.	IA	C	C	C	C	C	C
write report on researched topic.		I	R	R	R	R	A
single source - encyclopedia		I	A	C	C	C	C
two sources - encyclopedia, book				I	R	R	A
multiple sources - encyclopedia, books, periodicals						I	A
select topic.		I	A	C	C	C	C
limited topic				I	R	A	C
definitive topic						I	A
raise questions.		I	R	R	R	R	A
locate references.		I	R	R	R	R	A
survey references.						I	A
take notes.		I	R	R	R	R	A
record sources.			I	R	R	R	A
state facts in words and phrases.		I	R	R	R	R	A
select main ideas and relevant details.		I	R	R	R	R	A
use abbreviations.				I	R	R	A
organize notes.		I	R	R	R	R	A
write sentence outline.							
one-level form		I	A	C	C	C	C
two-level form			IA	C	C	C	C
write topic outline.							
two-level form				I	A	C	C
three-level form						I	A
categorize information.					I	R	A
distinquish between main topics and details.					I	R	A
write, make corrections and rewrite report.		IA	C	C	C	C	C
write rough draft.				I	R	R	A
proofread, revise and rewrite report.			I	R	R	R	A
write bibliography.			I	R	R	R	A
write footnotes.							IA

LANGUAGE ARTS WRITING SKILLS - DIFFERENT TYPES OF MULTI-PARAGRAPH PAPERS: ESSAYS

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
write process essays.										IA			
write analysis essays.											I	R	A
write literary analysis:											I	R	A
setting.											I	R	A
characterization.											I	R	A
plot.											I	R	A
theme.											I	R	A
style.											I	R	A
write poetry explication.											I	R	A
write critical book review.												I	A
write personal essays using:											I	R	A
opinion.											I	R	A
argumentation.											I	R	A
persuasion.											I	R	A
write comparison contrast essay.												I	A

LANGUAGE ARTS WRITING SKILLS - NOTES, LETTERS, AND INVITATIONS

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
write friendly letters, notes, and invitations following a model.		IA											
write friendly letters, notes, and invitations.			I	R	R	R	A	C	C	C	C	C	C
write cover letters, resumes and business letters.											IC	C	C
use proper form.			I	R	R	R	A	C	C	C	C	C	C
use proper punctuation.			I	R	R	R	A	C	C	C	C	C	C
use proper capitalization.			I	R	R	R	A	C	C	C	C	C	C
write appropriate body.			I	R	R	R	A	C	C	C	C	C	C
address envelopes.			I	R	R	R	A	C	C	C	C	C	C

LANGUAGE ARTS WRITING SKILLS - PROSE

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
arrange story pictures in a sequence	I	R	A										
identify beginning, middle, and end of story read aloud	I	R	A										
use expressive language to dictate a story about a picture	I	A											
participate in dictation of group stories	I	R	A	C	C	C	C	C	C				
write a short story with a simple structure - beginning, middle, and end		I	R	A									
write short narrative prose					I	R							
write narrative prose							R	R	R				
write narrative prose appropriate to literary study										R	A	C	C
write about personal experiences		I	R	R	R	R	R	R	R	R	R	R	R
write folk and/or fairy tales		I	R	R	R								
write legends			I	R	R	R	R	R					
write tall tales				I	R	R							
write fables					I	R	R						
write fantasy							R	R					
write myths						I	R	R	R				
write autobiographical annecdotes							I	R	R				
write science fiction							I	R	R				

LANGUAGE ARTS WRITING SKILLS - PROSE (Continued)

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
write historical fiction								I	R				
write short story									I				
name settings and characters		I											
describe settings and characters			I	C									
use elements of fiction to write narrative prose					I	R	R	R	R	R	R	R	R
setting					I	R	R	R	R	R	R	R	R
plot					I	R	R	R	R	R	R	R	R
characters					I	R	R	R	R	R	R	R	R
point of view						I	R	R	R	R	R	R	R
theme									I	R	R	R	R
use descriptive words	I	R	R	A									
use descriptive words, phrases, and clusters					IR	R	R	R	R	R	R	R	R
use figures of speech			I	R	R	R	R	R	R	R	R	R	R
simile			I	R	R	R	R	R	R	R	R	R	R
personification			I	R	R	R	R	R	R	R	R	R	R
alliteration				I	R	R	R	R	R	R	R	R	R
onomatopoeia					I	R	R	R	R	R	R	R	R
hyperbole					I	R	R	R	R	R	R	R	R
metaphor						I	R	R	R	R	R	R	R
use dialogue					I	R	R	R					
use dialogue for a specific purpose									RI	R	R	R	R
choose appropriate title			IA	C	C	C	C	C	C	C	C	C	C
write for different audiences				I	R								
write for different audiences and purposes					RI	R	R	R	R	R	R	R	R

LANGUAGE ARTS WRITING SKILLS - POETRY

SUMMARY CHART

The student will:	K	1	2	3	4	5	6	7	8	9	10	11	12
participate in rhyming activities	I	R	R	R	R	R	R	R	R	R	R	R	R
participate in word play as a creative activity	I	R	R	R	R	R	R						
write verse following models		I	R	R	R	R	R	R	R				
nursery rhymes		I	R	R	R	R							
rhyming couplets		I	R	R	R	R							
cinquain				I	R	R	R	R	R				
free verse				I	R	R	R	R	R				
haiku					I	R	R	R	R				
limerick						I	R	R	R				
narrative								I	R				
write poetry appropriate to the literary study										I	R	R	R

Language Arts

Skills Checklists

LANGUAGE ARTS CHECKLISTS

The checklists found in the K-12 Language Arts guide can be used by the classroom teacher as an effective communication and evaluation tool.

1. Teachers can keep track of the language arts skills covered in the course of a year's instruction.

2. Individual student checklists can be created by duplicating a class quantity. Each student's progress can be recorded on this form.

3. At conference and grade report time, these checklists can serve as a handy reference. Parents can be informed of academic goals and the child's progress in the language arts area.

4. The checklists can also serve as a place where teachers can list resources (audio-visual, books, charts) used with a particular skill.

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE K

ROLE AND RESPONSIBILITIES OF LISTENERS AND SPEAKERS

The student will:

I focus attention on speaker/listener

I recognize, respond to, and use appropriate language in formal and informal situations

recognize and use appropriate language patterns and verbal cues

- I rate
- I volume
- I usage

recognize and use nonverbal cues in informal situations

- I gestures
- I facial expressions
- I eye contact
- I body language

I demonstrate respect for others' ideas, feelings, opinions, and beliefs

I determine purpose for speaking/listening

CONVERSATION AND DISCUSSION

The student will:

respond appropriately in social situations

- I introductions
- I emergencies
- I relaying messages

participate in conversations and discussions

- I contribute ideas
- I listen to others' ideas
- I keep to topic
- I take turns

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE K

GAINING INFORMATION

The student will:

- I follow oral directions single and in sequence
- recall accurately what is heard
  - I details
  - I sequence
- I relate what is heard to personal experience
- listen critically to
  - I distinguish between real and make believe
  - I draw conclusions
  - I predict outcomes

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

- to inform
  - I share personal experiences
  - I share books and items

ENJOYMENT & APPRECIATION

The student will participate as a speaker and listener for enjoyment and to gain appreciation for:

- I music
- I poetry
- I stories
- I plays - role playing
- I words and phrases
- I rhyme
- I repetition
- I patterns
- I alliteration

WRITING SKILLS CHECKLIST - GRADE K

CAPITALIZATION

The student will capitalize:

I own name

PROSE

The student will:

I arrange story pictures in sequence

I identify beginning, middle, and end of story read aloud

I use expressive language to dictate a story about a picture

I participate in dictation of group stories

I use descriptive words

SENTENCES

The student will:

I develop understanding that writing is functional

recognize that names, labels and signs have meaning

associate written words with thoughts and ideas

draw pictures to convey ideas

dictate ideas to be written

recognize that words are written from left to right and top to bottom

POETRY

The student will:

I participate in rhyming activities

I participate in word play as a creative activity

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 1

ROLE & RESPONSIBILITIES
The student will:

R	focus attention on speaker/listener	
R	recognize, respond to, and use appropriate language in formal and informal situations	
	recognize and use appropriate language patterns and verbal cues	
R	rate	
R	volume	
R	usage	
I	inflection	
	recognize and use non-verbal cues in informal situations	
R	gestures	
R	facial expressions	
R	eye contact	
R	body language	
R	demonstrate respect for others' ideas, feelings, opinions, and beliefs	
R	determine purpose for speaking/listening	

CONVERSATION AND DISCUSSION
The student will:

	respond appropriately in social situations	
R	introductions	
R	emergencies	
R	relaying messages	
	participate in conversations and discussions	
R	contribute ideas	
R	listen to others' ideaS	
R	keep to topic	
R	take turns	
I	ask relevant questions	
I	answer questions effectively	

ORAL COMMUNICATION CHECKLIST - GRADE 1

GAINING INFORMATION

The student will:

R follow oral directions single and in sequence

recall accurately what is heard

R details

R sequence

R relate what is heard to personal experience

listen critically to

R distinguish between real and make believe

I make inferences

R draw conclusions

R predict outcomes

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

to inform

R share personal experiences

R share books and items

ENJOYMENT & APPRECIATION

The student will participate as speaker and listeners for enjoyment and to gain appreciation for:

R music

R poetry

R stories

R plays - role playing

R words and phrases

R words and phrases

R rhyme

R repetition

R patterns

R alliteration

WRITING SKILLS CHECKLIST - GRADE 1

CAPITALIZATION
The student will capitalize:

I names of people

I months, days

I first word of a sentence

I pronoun "I"

PUNTUATION
The student will use

I periods:

I after statements

I question marks

SENTENCES
The student will:

A DEVELOP UNDERSTANDING THAT WRITING IS FUNCTIONAL

A RECOGNIZE THAT NAMES, LABELS, AND SIGNS HAVE MEANING

A ASSOCIATE WRITTEN WORDS WITH THOUGHTS AND IDEAS

A DRAW PICTURES TO CONVEY MAIN IDEA AND SEQUENTIAL DETAILS

A DICTATE IDEAS TO BE WRITTEN

A RECOGNIZE THAT WORDS ARE WRITTEN FROM LEFT TO RIGHT AND TOP TO BOTTOM

I complete frame sentences

I write complete simple sentence to convey intended meaning

I write answer to questions

I write question

NOTES, LETTERS, AND INVITATIONS
The student will:

IA WRITE FRIENDLY LETTERS, NOTES, AND INVITATIONS FOLLOWING A MODEL

PROSE
The student will:

R arrange story pictures in a sequence

R identify beginning, middle, and end of story read aloud

A USE EXPRESSIVE LANGUAGE TO DICTATE A STORY ABOUT A PICTURE

R participate in dictation of group stories

I write a short story with a simple structure - beginning, middle, and end

I write about personal experiences

I name settings and characters

R use descriptive words

POETRY
The student will:

R particpate in rhyming activities

R participate in word play as a creative activity

IA WRITE VERSE FOLLOWING MODELS

I nursery rhymes

I rhyming couplets

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 2

ROLE & RESPONSIBILITIES
The student will:

- R focus attention on speaker/listener
- R recognize, respond to, and use appropriate language in formal and informal situations
- recognize and use appropriate language patterns and verbal cues
  - R rate
  - R volume
  - R usage
  - R inflection
  - I phrasing
- recognize and use non-verbal cues in informal situations
  - R gestures
  - R facial expressions
  - R eye contact
  - R body language
- R demonstrate respect for others' ideas, feelings, opinions, and beliefs
- R determine purpose for speaking/listening

CONVERSATION AND DISCUSSION
The student will:

- respond appropriately in social situations
  - R introductions
  - R emergencies
  - R relaying messages
  - I interviews
- participate in conversations and discussions
  - R contribute ideas
  - R listen to others' ideas
  - R keep to topic
  - R take turns
  - R ask relevant questions
  - R answer questions effectively

ORAL COMMUNICATION CHECKLIST - GRADE 2

GAINING INFORMATION

The student will:

- R follow oral directions single and in sequence
- recall accurately what is heard
  - R details
  - R sequence
- A RELATE WHAT IS HEARD TO PERSONAL EXPERIENCE
- listen critically to
  - A DISTINGUISH BETWEEN REAL AND MAKE BELIEVE
  - R make inferences
  - R draw conclusions
  - I form opinions
  - R predict outcomes
  - I make judgments

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

- to inform
  - R share personal experiences
  - R share books and items

ENJOYMENT & APPRECIATION

The student will participate as speaker and listeners for enjoyment and to gain appreciation for:

- R music
- R poetry
- R stories
- R plays - role playing
- R words and phrases
- R words and phrases
- R rhyme
- R repetition
- R patterns
- R alliteration
- I figurative language
- I imagery

WRITING SKILLS CHECKLIST - GRADE 2

CAPITALIZATION

The student will capitalize:

R names of people.

R months, days.

R first word of a sentence.

R pronoun "I"

I greeting of friendly letter.

I closing of friendly letter

PUNCTUATION

The student will use

R periods:

R after statements.

I after abbreviations.

R questions marks.

I exclamation marks.

I apostrophes:

I in contractions.

I commas:

I in dates.

SENTENCES

The student will:

A COMPLETE FRAME SENTENCES.

R write complete simple sentence to convey intended meaning.

A WRITE ANSWER TO QUESTIONS.

A WRITE QUESTION.

IA EXPAND SIMPLE SENTENCE WITH ADJECTIVES.

NOTES, LETTERS, AND INVITATIONS

The student will:

I write friendly letters, notes and invitations.

I use proper form.

I use proper punctuation.

I use proper capitalization.

I write appropriate body.

I address envelopes.

WRITING SKILLS CHECKLIST - GRADE 2 (continued)

PROSE

The student will:

A	ARRANGE STORY PICTURES IN A SEQUENCE	
A	IDENTIFY BEGINNING, MIDDLE, AND END OF STORY READ ALOUD	
A	PARTICIPATE IN DICTATION OF GROUP STORIES	
R	write a short story with a simple structure - beginning, middle, and end	
R	write about personal experiences	
I	write folk and/or fairy tales	
I	describe settings and characters	
R	use descriptive words	
I	use figures of speech	
I	simile	
I	personification	
IA	CHOOSE APPROPRIATE TITLE	

POETRY

The student will:

R	particpate in rhyming activities	
R	participate in word play as a creative activity	
R	write verse following models	
R	nursery rhymes	
R	rhyming couplets	

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 3

ROLE & RESPONSIBILITIES The student will:		
A	FOCUS ATTENTION ON SPEAKER/LISTENER	
R	recognize, respond to, and use appropriate language in formal and informal situations	
	recognize and use appropriate language patterns and verbal cues	
R	rate	
R	volume	
R	usage	
R	inflection	
R	phrasing	
I	tone	
	recognize and use non-verbal cues in informal situations	
R	gestures	
R	facial expressions	
R	eye contact	
R	body language	
R	demonstrate respect for others' ideas, feelings, opinions, and beliefs	
R	determine purpose for speaking/listening	

CONVERSATION AND DISCUSSION The student will:		
	respond appropriately in social situations	
R	introductions	
R	emergencies	
R	relaying messages	
R	interviews	
	participate in conversations and discussions	
R	contribute ideas	
R	listen to others' ideas	
R	keep to topic	
R	take turns	
R	ask relevant questions	
R	answer questions effectively	

ORAL COMMUNICATION CHECKLIST - GRADE 3

GAINING INFORMATION
The student will:

R	follow oral directions single and in sequence	
	recall accurately what is heard	
R	details	
R	sequence	
C	relate what is heard to personal experience	
	listen critically to	
I	distinguish between fact and fiction	
R	make inferences	
R	draw conclusions	
R	form opinions	
R	predict outcomes	
R	make judgments	

PUBLIC SPEAKING
The student will present ideas and information in an audience situation:

	to inform	
R	share personal experiences	
R	share books and items	
I	give book reviews	

ENJOYMENT & APPRECIATION
The student will participate as speaker and listeners for enjoyment and to gain appreciation for:

R	music	
R	poetry	
R	stories	
R	plays - role playing	
R	words and phrases	
R	words and phrases	
R	rhyme	
R	repetition	
R	patterns	
R	alliteration	
R	figurative language	
R	imagery	

WRITING SKILLS CHECKLIST - GRADE 3

CAPITALIZATION
The student will capitalize:

A NAMES OF PEOPLE.
A MONTHS, DAYS.
I states.
I cities, streets.
A FIRST WORD OF A SENTENCE.
A PRONOUN "I".
I common abbreviations.
I initials.
I title of books.
R greeting of friendly letter.
R closing of friendly letter.

SENTENCES
The student will:

R write complete simple sentence to convey intended meaning.
C write answer to question.
C write question.
I transform simple sentences:
I to form question.
C expand simple sentence with adjectives.
I expand simple sentence with descriptive words and phrases.
I combine two related thoughts using and/or/but.

BASIC PARAGRAPH STRUCTURE
The student will:

I indent first word of paragraph.
I write related sentences.
I use logical order.

PUNCTUATION
The student will use

A PERIODS:
A AFTER STATEMENTS.
R after abbreviations.
I after initials.
A QUESTION MARKS.
R exclamation marks.
R apostrophes:
R in contractions.
I singular possessives.
R commas:
R in dates.
I between city, state.
I between nouns in a series.
I after greeting and closing of friendly letter.

NOTES, LETTERS AND INVITATIONS
The student will:

R write friendly letters, notes and invitations.
R use proper form.
R use proper punctuation.
R use proper capitalization.
R write appropriate body.
R address envelopes.

DIFFERENT TYPES OF MULTIPARAGRAPH PAPERS: REPORTS
The student will:

I write simple report on familiar topic.
IA ORGANIZE AND RECORD. INFORMATION ACCURATELY.
IA FOLLOW SEQUENCE OF ACTIVITY.

WRITING SKILLS CHECKLIST - GRADE 3 (continued)

	PROSE The student will:	
C	participate in dictation of group stories	
A	WRITE A SHORT STORY WITH A SIMPLE STRUCTURE - BEGINNING, MIDDLE, AND END	
R	write about personal experiences	
R	write folk tales	
I	write legends	
I	write tall tales	
R	describe settings and characters	
AC	USE DESCRIPTIVE WORDS	
R	use figures of speech	
R	simile	
R	personification	
I	alliteration	
C	choose appropriate title	
I	write for different audiences	

	POETRY The student will:	
R	participate in rhyming activities	
R	participate in word play as a creative activity	
R	write verse following models	
R	nursery rhymes	
R	rhyming couplets	
I	cinquain	
I	free verse	

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 4

ROLE & RESPONSIBILITIES
The student will:

C focus attention on speaker/listener

R recognize, respond to, and use appropriate language in formal and informal situations

recognize and use appropriate language patterns and verbal cues

- R rate
- R volume
- R usage
- R inflection
- R phrasing
- R tone

recognize and use non-verbal cues in informal situations

- R gestures
- R facial expressions
- R eye contact
- R body language
- I pause

R demonstrate respect for others' ideas, feelings, opinions, and beliefs

R determine purpose for speaking/listening

CONVERSATION AND DISCUSSION
The student will:

respond appropriately in social situations

- R introductions
- R emergencies
- R relaying messages
- R interviews

participate in conversations and discussions

- R contribute ideas
- R listen to others' ideas
- R keep to topic
- R take turns
- R ask relevant questions
- R answer questions effectively

ORAL COMMUNICATION CHECKLIST - GRADE 4

GAINING INFORMATION

The student will:

R	follow oral directions single and in sequence	
	RECALL ACCURATELY WHAT IS HEARD	
A	DETAILS	
A	SEQUENCE	
C	relate what is heard to personal experience	
	keep track of main points	
I	films	
I	teacher lessons	
	keep track of examples and main points by notetaking	
I	films	
	listen critically to	
I	distinguish between fact and fiction	
R	make inferences	
R	draw conclusions	
R	form opinions	
R	predict outcomes	
R	make judgments	

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

	to inform	
R	share personal experiences	
R	share books and items	
R	give book reviews	

ENJOYMENT & APPRECIATION

The student will participate as speaker and listeners for enjoyment and to gain appreciation for:

R	music	
R	poetry	
R	stories	
R	plays - role playing	
R	words and phrases	
R	words and phrases	
R	rhyme	
R	repetition	
R	patterns	
R	alliteration	
R	figurative language	
R	imagery	

WRITING SKILLS CHECKLIST - GRADE 4

CAPITALIZATION

The student will capitalize:

C	names of people.	
C	months, days.	
I	holidays.	
R	states.	
R	cities, streets.	
I	geographical terms and regions.	
C	first word of a sentence.	
C	pronoun "I".	
R	common abbreviations.	
A	INITIALS	
R	title of books.	
R	greeting of friendly letter.	
R	closing of friendly letter.	

GRAMMATICAL TERMINOLOGY

The student will

I	state and identify sentence patterns:	
I	subject	
I	predicate	

PUNCTUATION

The student will use

C	periods:	
C	after statements.	
R	after abbreviations.	
R	after initials.	
C	question marks.	
A	EXCLAMATION MARKS.	
R	apostrophes:	
R	in contractions.	
R	singular possessives.	
A	COMMAS:	
A	IN DATES.	
R	between city, state.	
A	BETWEEN NOUNS IN A SERIES.	
R	after greeting and closing of friendly letter.	
I	in direct quotations.	
I	hyphens:	
I	between syllables at the end of line.	
I	quotation marks:	
I	to enclose exact words and punctuation.	

WRITING SKILLS CHECKLIST - GRADE 4 (Continued)

SENTENCES

The student will:

- R write complete simple sentence to convey intended meaning.
- C write answer to questions.
- C write questions.
- R transform simple sentence:
  - R to form question.
  - I to form exclamation.
  - I to form command.
- C expand simple sentence with with adjectives.
- R expand simple sentence with descriptive words and phrases.
- I vary simple sentence beginnings.
- R combine two related thoughts using and/or/but.

BASIC PARAGRAPH STRUCTURE

The student will:

- R indent first word of paragraph.
- R write related sentences.
- R use logical order.
- I write concluding sentence.

DIFFERENT TYPES OF MULTIPLE PARAGRAPH PAPERS: REPORTS

The student will:

- A WRITE SIMPLE REPORT ON FAMILIAR TOPIC.
  - C organize and record information accurately.
  - C follow sequence of activity.
- I write report on research topic.
  - I use single-source. (encyclopedia)
  - I select topic.
  - I raise questions.
  - I locate references.
  - I take notes.
    - I state facts in words and phrases.
    - I select main ideas and relevant details.
  - I organize notes.
    - IA WRITE SENTENCE OUTLINE USING I-LEVEL FORM.
  - IA WRITE, MAKE CORRECTIONS AND REWRITE REPORT.

NOTES, LETTERS AND INVITATIONS

The student will

- R write friendly letters, notes and invitations:
  - R use proper form.
  - R use proper punctuation.
  - R use proper capitalization.
  - R write appropriate body.
  - R address envelopes.

WRITING SKILLS CHECKLIST - GRADE 4 (continued)

PROSE
The student will:

C	participate in dictation of group stories	
I	write short narrative prose	
R	write about personal experiences	
R	write folk tales	
R	write legends	
R	write tall tales	
I	write fables	
I	use elements of fiction to write narrative prose	
I	setting	
I	plot	
I	characters	
IR	use descriptive words, phrases, and clusters	
R	use figures of speech	
R	simile	
R	personification	
R	alliteration	
I	onomatopoeia	
I	hyperbole	
I	use dialogue	
C	choose appropriate title	
R	write for different audiences	

POETRY
The student will:

R	participate in rhyming activities	
R	participate in word play as a creative activity	
R	write verse following models	
R	nursery rhymes	
R	rhyming couplets	
R	cinquain	
R	free verse	
I	haiku	

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 5

	ROLE & RESPONSIBILITIES The student will:	
C	focus attention on speaker/listener	
R	recognize, respond to, and use appropriate language in formal and informal situations	
	recognize and use appropriate language patterns and verbal cues	
R	rate	
R	volume	
R	usage	
R	inflection	
R	phrasing	
R	tone	
	recognize and use non-verbal cues in informal situations	
R	gestures	
R	facial expressions	
R	eye contact	
R	body language	
R	pause	
R	demonstrate respect for others' ideas, feelings, opinions, and beliefs	
R	determine purpose for speaking/listening	
I	respond to and demonstrate appropriate behavior in oral situations	

	CONVERSATION AND DISCUSSION The student will:	
	respond appropriately in social situations	
R	introductions	
R	emergencies	
R	relaying messages	
R	interviews	
	participate in conversations and discussions	
R	contribute ideas	
R	listen to others' ideas	
R	keep to topic	
R	take turns	
R	ask relevant questions	
R	answer questions effectively	

ORAL COMMUNICATION CHECKLIST - GRADE 5

GAINING INFORMATION
The student will:

R follow oral directions single and in sequence

recall accurately what is heard

C details
C sequence

C relate what is heard to personal experience

I recognize speaker's generalizations and supporting details

keep track of main points

R films
R teacher lessons
I speakers

keep track of examples and main points by notetaking

R films
I teacher lessons

listen critically to

R distinguish between fact and fiction

R distinguish between fact and opinion

I distinguish between relevant and irrelevant information

R make inferences

R draw conclusions

R form opinions

R predict outcomes

R make judgments

I predict possible test questions

PUBLIC SPEAKING
The student will present ideas and information in an audience situation:

to inform

R share personal experiences

R share books and items

R give book reviews

R give reports

R explain a process

ENJOYMENT & APPRECIATION
The student will participate as speaker and listeners for enjoyment and to gain appreciation for:

R music

R poetry

R stories

R plays - role playing

R words and phrases

R words and phrases

R rhyme

R repetition

R patterns

R alliteration

R figurative language

R imagery

WRITING SKILLS CHECKLIST - GRADE 5

CAPITALIZATION

The student will capitalize:

C names of people.
C months, days.
A HOLIDAYS.
A STATES.
A CITIES, STREETS.
R geographical terms and regions.
I organizations/groups of people.
C first word of a sentence.
C pronoun "I".
A COMMON ABBREVIATIONS.
C initials.
R title of books.
A GREETING OF FRIENDLY LETTER.
A CLOSING OF FRIENDLY LETTER.
I first word of a direct quotation.
I first word of topic and subtopic in outline.
I mother and dad used as nouns of address or reference.

PUNCTUATION

The student will use

C periods:
- C after statements.
- A AFTER ABBREVIATIONS.
- A AFTER INITIALS.

C question marks.
C exclamation marks.
A APOSTROPHIES:
- R in contractions.
- R singular possessives
- I plural possessives

C commas:
- C in dates.
- A BETWEEN CITY, STATE.
- I between words in series.
- I after introductory words.
- R after greeting and closing of friendly letter.
- R in direct quotations.

R hyphens:
- R between syllables at end of line.

IA UNDERLINING:
- I titles of books.

R quotation marks:
- R to enclose exact words and punctuation.

WRITING SKILLS CHECKLIST - GRADE 5 (Continued)

STANDARD USAGE
The student will:

I	use singular, plural and possessive forms of nouns.	
I	use standard pronoun to take the place of noun.	
I	use correct verb tenses.	
I	use verbs that agree with subject.	
I	use standard forms of adjectives and adverbs for comparison.	
I	use adjectives and adverbs correctly as modifiers.	
I	avoid double negatives.	

GRAMMATICAL TERMINOLOGY
The student will

I	define and identify terms:	
I	noun	
I	pronoun	
I	verb	
R	state and identify sentence patterns:	
R	subject	
R	predicate	

SENTENCES
The student will:

A	WRITE COMPLETE SIMPLE SENTENCE TO CONVEY INTENDED MEANING.	
C	write answer to questions.	
C	write question.	
R	transform simple sentence:	
R	to form question.	
R	to form exclamation.	
R	to form command.	
C	expand simple sentence with adjectives.	
R	expand sentence with descriptive words and phrases.	
R	vary sentence beginnings.	
I	combine two or more related simple sentences using	
I	coordination.	

BASIC PARAGRAPH STRUCTURE
The student will:

A	INDENT FIRST WORD OF PARAGRAPH.	
R	write related sentences.	
R	use logical order.	
R	write concluding sentence.	

TYPES OF PARAGRAPHS
The student will

I	write personal experience paragraph:	
I	use first person point of view.	
I	write "how to do" paragraph.	

WRITING SKILLS CHECKLIST - GRADE 5 (continued)

DIFFERENT TYPES OF MULTIPLE PARAGRAPH PAPERS: REPORTS

The student will:

- C write simple report on familiar topic
- C write report on researched topic
- A SINGLE-SOURCE (ENCYCLOPEDIA)
    - R select topic
    - R raise questions
    - R locate reference
    - R take notes
        - R state facts in words and phrases
        - R select main ideas and relevant details
    - R organize notes
        - IA WRITE SENTENCE OUTLINE USING 2-LEVEL FORM
- I write, proofread, revise and rewrite report
- I write bibliography

NOTES, LETTERS, AND INVITATIONS

The student will:

- R write friendly letters, notes, and invitations
    - R use proper form
    - R use proper punctuation
    - R use proper capitalization
    - R write appropriate body
    - R address envelopes

PROSE

The student will:

- C participate in dictation of group stories
- R write short narrative prose
- R write about personal experiences
- R write folk tales
- R write legends
- R write tall tales
- R write fables
- I write myths
- R use elements of fiction to write narrative prose
    - R setting
    - R plot
    - R characters
    - I point of view
- R use descriptive words, phrases, and clusters
- R use figures of speech
    - R simile
    - R personification
    - R alliteration
    - R onomatopoeia
    - R hyperbole
    - I metaphor
- R use dialogue
- C choose appropriate title
- RI write for different audiences and purposes

POETRY

The student will:

- R participate in rhyming activities
- R participate in word play as a creative activity
- R write verse following models
    - R nursery rhymes
    - R rhyming couplets
    - R cinquain
    - R free verse
    - R haiku
    - I limerick

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 6

ROLE & RESPONSIBILITIES

The student will:

C	focus attention on speaker/listener	☐
R	recognize, respond to, and use appropriate language in formal and informal situations	☐
	RECOGNIZE AND USE APPROPRIATE LANGUAGE PATTERNS AND VERBAL CUES	☐
A	RATE	☐
A	VOLUME	☐
A	USAGE	☐
A	INFLECTION	☐
A	PHRASING	☐
A	TONE	☐
	RECOGNIZE AND USE NON-VERBAL CUES IN INFORMAL SITUATIONS	☐
A	GESTURES	☐
A	FACIAL EXPRESSIONS	☐
A	EYE CONTACT	☐
A	BODY LANGUAGE	☐
A	PAUSE	☐
R	demonstrate respect for others' ideas, feelings, opinions, and beliefs	☐
R	determine purpose for speaking/listening	☐
R	respond to and demonstrate appropriate behavior in oral situations	☐

CONVERSATION AND DISCUSSION

The student will:

	respond appropriately in social situations	☐
R	introductions	☐
R	emergencies	☐
R	relaying messages	☐
R	interviews	☐
	participate in conversations and discussions	☐
R	contribute ideas	☐
R	listen to others' ideas	☐
R	keep to topic	☐
R	take turns	☐
R	ask relevant questions	☐
R	answer questions effectively	☐

ORAL COMMUNICATION CHECKLIST - GRADE 6

GAINING INFORMATION

The student will:

- R follow oral directions single and in sequence
- recall accurately what is heard
  - C details
  - C sequence
- C relate what is heard to personal experience
- R recognize speaker's generalizations and supporting details
- keep track of main points
  - R films
  - R teacher lessons
  - R speakers
- keep track of examples and main points by notetaking
  - R films
  - R teacher lessons
  - I speakers
- listen critically to
  - R distinguish between fact and fiction
  - R distinguish between fact and opinion
  - R distinguish between relevant and irrelevant information
  - R make inferences
  - R draw conclusions
  - R form opinions
  - R predict outcomes
  - R make judgments
  - R predict possible test questions
  - I predict speaker's purpose
  - I note use of propaganda devices, prejudice, and bias

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

- to inform
  - R share personal experiences
  - R share books and items
  - R give book reviews
  - R give reports
  - R explain a process
- to persuade
  - I express an opinion

ENJOYMENT & APPRECIATION

The student will participate for enjoyment and to gain appreciation for:

- R music
- R poetry
- R stories
- R plays - role playing
- R words and phrases
- R words and phrases
- R rhyme
- R repetition
- R patterns
- R alliteration
- R figurative language
- R imagery

WRITING SKILLS CHECKLIST - GRADE 6 (Continued)

PUNCTUATION (Continued)
The student will use

C	underlining:	
R	titles of books.	
I	titles of magazines.	
I	titles of newspapers.	
R	quotation marks:	
R	to enclose exact words and punctuation.	
I	colon:	
I	between hours and minutes.	

STANDARD USAGE
The student will:

R	use singular, plural and possessive forms of nouns.	
I	use subjective, objective and possessive forms of pronouns.	
I	use pronouns that agree with antecedents.	
R	use correct verb tenses.	
R	use verbs that agree with subject.	
R	use standard forms of adjectives and adverbs for comparison.	
R	use adjectives and adverbs correctly as modifiers.	
A	AVOID DOUBLE NEGATIVES.	

GRAMMATICAL TERMINOLOGY
The student will:

R	define and identify terms:	
R	noun.	
R	pronoun.	
R	verb.	
I	conjunction.	
I	adjective.	
I	adverb.	
R	state and identify sentence patterns:	
R	subject	
R	predicate	

SENTENCES
The student will:

C	write complete simple sentence to convey intended meaning.	
R	transform simple sentences.	
A	TO FORM QUESTION.	
A	TO FORM EXCLAMATION.	
A	TO FORM COMMAND.	
C	expand simple sentences with adjectives.	
R	expand sentence with descriptive words and phrases.	
R	vary sentence beginnings.	
C	combine two or more related simple sentences using and/or/but.	
R	combine two or more related simple sentences:	
R	coordination.	
I	subordination.	

WRITING SKILLS CHECKLIST - GRADE 6

CAPITALIZATION

The student will capitalize:

C	names.	
C	months, days.	
C	holidays.	
C	states.	
C	cities, streets.	
A	GEOGRAPHICAL TERMS AND REGIONS.	
R	organization/groups of people.	
I	languages, nationalities, races.	
I	proper adjectives	
C	first word of a sentence.	
C	pronoun "I".	
C	common abbreviations.	
C	initials.	
A	TITLE OF BOOKS.	
C	greeting of friendly letter.	
C	closing of friendly letter.	
R	first word of a direct quotation.	
R	first word of topic and subtopic in outline.	
I	first word of each line of most poetry.	
R	mother and dad used as noun of address or reference.	

PUNCTUATION

The student will use

C	periods:	
C	after statements.	
C	after abbreviations.	
C	after initials.	
I	after numeral in outline.	
I	after letter or number.	
C	question marks.	
C	exclamation marks.	
C	apostrophes:	
R	in contractions.	
R	in singular possessives.	
R	in plural possessives.	
C	commas:	
C	in dates.	
C	between city, state.	
R	between words in series.	
R	after introductory words.	
A	AFTER GREETING AND CLOSING OF FRIENDLY LETTER.	
R	in direct quotation.	
I	to set off a noun of direct address.	
I	before coordinating conjuction.	
R	hyphens:	
R	between syllables at end of line.	
I	numbers written as words.	

WRITING SKILLS CHECKLIST - GRADE 6 (Continued)

BASIC PARAGRAPH STRUCTURE

The student will:

C	indent first word of paragraph.	
I	write topic sentence.	
C	write related sentences.	
I	develop topic sentence using facts, reasons, and examples.	
R	use logical order.	
I	use transitional words and phrases.	
R	write concluding sentence.	

TYPES OF PARAGRAPHS

The student will:

R	write personal experience paragraph.	
R	use first person point of view.	
R	write "how to do" paragraph.	

MULTIPLE PARAGRAPH PAPERS: REPORTS

The student will:

I	write two-source report	
I	select limited topic.	
R	raise questions.	
R	locate references.	
I	take notes and record sources.	
I	use two sources. (encyclopedia and books)	
R	state facts in words	
R	select main ideas an relevant details.	
I	use abbreviations.	
R	organize notes.	
I	write topic outline using 2-level form.	
I	write rough draft	
R	write, proofread, revise and rewrite report.	
R	write bibliography.	

NOTES, LETTERS, AND INVIATIONS

The student will:

A	WRITE FRIENDLY LETTERS, NOTES AND INVITATIONS.	
A	USE PROPER FORM.	
A	USE PROPER PUNCTUATION.	
A	USE PROPER CAPITALIZATION.	
A	WRITE APPROPRIATE BODY.	
A	ADDRESS ENVELOPES.	

WRITING SKILLS CHECKLIST - GRADE 6 (continued)

PROSE
The student will:

- R write short narrative prose
- R write about personal experiences
- R write legends
- R write fables
- R write myths
- I write autobiographical annecdotes
- I write science fiction
- R use elements of fiction to write narrative prose
  - R setting
  - R plot
  - R characters
  - R point of view
- R use descriptive words, phrases, and clusters
- R use figures of speech
  - R simile
  - R personification
  - R alliteration
  - R onomatopoeia
  - R hyperbole
  - R metaphor
- R use dialogue
- C choose appropriate title
- R write for different audiences

POETRY
The student will:

- R write verse following models
  - R cinquain
  - R free verse
  - R haiku
  - R limerick

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 7

ROLE & RESPONSIBILITIES
The student will:

C focus attention on speaker/listener

R recognize, respond to, and use appropriate language in formal and informal situations

recognize and use appropriate language patterns and verbal cues

C rate
C volume
C usage
C inflection
C phrasing
C tone

recognize and use non-verbal cues in informal situations

C gestures
C facial expressions
C eye contact
C body language
C pause

R demonstrate respect for others' ideas, feelings, opinions, and beliefs

R determine purpose for speaking/listening

R respond to and demonstrate appropriate behavior in oral situations

CONVERSATION AND DISCUSSION
The student will:

respond appropriately in social situations

R introductions
R emergencies
R relaying messages
R interviews

PARTICIPATE IN CONVERSATIONS AND DISCUSSIONS

A CONTRIBUTE IDEAS
A LISTEN TO OTHERS' IDEAS
A KEEP TO TOPIC
A TAKE TURNS
A ASK RELEVANT QUESTIONS
A ANSWER QUESTIONS EFFECTIVELY

ORAL COMMUNICATION CHECKLIST - GRADE 7

GAINING INFORMATION
The student will:

R	follow oral directions single and in sequence	
	recall accurately what is heard	
C	details	
C	sequence	
C	relate what is heard to personal experience	
R	recognize speaker's generalizations and supporting details	
	keep track of main points	
R	films	
R	teacher lessons	
R	speakers	
	keep track of examples and main points by notetaking	
R	films	
R	teacher lessons	
R	speakers	
	listen critically to	
R	distinguish between fact and fiction	
R	distinguish between fact and opinion	
R	distinguish between relevant and irrelevant information	
R	make inferences	
R	draw conclusions	
R	form opinions	
R	predict outcomes	
R	make judgments	
R	predict possible test questions	
R	predict speaker's purpose	
R	note use of propaganda devices, prejudice, and bias	

PUBLIC SPEAKING
The student will present ideas and information in an audience situation:

	to inform	
R	share personal experiences	
R	share books and items	
A	GIVE BOOK REVIEWS	
R	give reports	
A	EXPLAIN A PROCESS	
	to persuade	
R	express an opinion	
I	express and defend with evidence a point of view	

ENJOYMENT & APPRECIATION
The student will participate for enjoyment and to gain appreciation for:

R	music	
R	poetry	
R	stories	
R	plays - role playing	
R	words and phrases	
R	words and phrases	
R	rhyme	
R	repetition	
R	patterns	
R	alliteration	
R	figurative language	
R	imagery	
I	jargon	
I	slang	
I	dialect	

WRITING SKILLS CHECKLIST - GRADE 7

CAPITALIZATION

The student will capitalize:

C	names.	
C	months, days.	
C	holidays.	
C	states.	
C	cities, streets.	
C	geographical terms and regions.	
R	organizations/groups of people.	
R	languages, nationalities, races.	
R	proper adjectives.	
C	first word of a sentence.	
C	pronoun "I".	
C	common abbreviations.	
I	abbreviated titles.	
C	initials.	
C	title of books.	
C	greeting of friendly letter.	
C	closing of friendly letter.	
A	FIRST WORD OF A DIRECT QUOTATION	
R	first word of topic and subtopic in outline.	
R	first word of each line of most poetry.	
A	MOTHER AND DAD USED AS NOUNS OF ADDRESS OR REFERENCE.	
I	other relatives as nouns of address or reference.	

PUNCTUATION

The student will use

C	periods:	
C	after statements.	
C	after abbreviations.	
C	after initials	
R	after numeral in outline.	
R	after letter or number.	
C	question marks.	
C	exclamation marks.	
C	apostrophes:	
R	in contractions.	
R	in singular possessives.	
R	in plural possessives.	
C	commas:	
C	in dates.	
C	between city, state.	
A	BETWEEN WORDS IN SERIES.	
A	AFTER INTRODUCTORY WORDS.	
C	after greeting and closing of friendly letter.	
R	after direct quotation.	
R	to set off a noun of direct address.	
R	before coordinating conjuction	
I	before and after appositives.	

WRITING SKILLS CHECKLIST - GRADE 7 (Continued)

PUNCTUATION (Continued)

The student will use

A	HYPHENS:	
A	BETWEEN SYLLABLES AT END OF LINE.	
I	in hyphenated words.	
R	number written as words.	
I	time in words.	
I	two-word modifiers.	
C	underlining:	
R	titles of books.	
R	titles of magazines.	
R	titles of newspapers.	
I	in place of italics.	
R	quotation marks:	
R	to enclose exact words and punctuation.	
I	to enclose title of songs, poems, short stories.	
R	colon:	
A	BETWEEN HOURS AND MINUTES.	
I	to introduce list of appositives.	
I	semicolon:	
I	to link two independent clauses with no coordinating conjunction.	

STANDARD USAGE

The student will:

R	use singular, plural and possessive forms of nouns.	
R	use subjective, objective and possessive forms of pronouns.	
R	use pronouns that agree with antecedents.	
R	use correct verb tenses.	
R	use verbs that agree with subject.	
R	use standard forms of adjectives and adverbs for comparison.	
R	use adjectives and adverbs correctly as modifiers.	
A	AVOID DOUBLE NEGATIVES.	

GRAMMATICAL TERMINOLOGY

The student will

R	define and identify terms:	
R	noun.	
R	pronoun.	
R	verb.	
R	conjunction.	
R	adjective.	
R	adverb.	
I	preposition.	
R	state and identify sentence patterns.	
A	SUBJECT.	
A	PREDICATE.	

WRITING SKILLS CHECKLIST - GRADE 7 (Continued)

SENTENCES
The student will:

- C write complete simple sentence to convey intended meaning.
- R transform simple sentences.
  - C to form question.
  - C to form exclamation.
  - C to form command.
- C expand simple sentence with adjective.
- R expand sentence with descriptive words and phrases.
- R vary sentence beginnings using:
  - I prepositional phrases.
  - I adverbs.
  - I subordinate clauses.
- C combine two or more related simple sentences using and/or/but.
- R combine two or more related sentences using:
  - A COORDINATION.
  - R subordination.

BASIC PARAGRAPH STRUCTURE
The student will:

- C indent first word of paragraph.
- I select topic.
- I limit topic.
- A WRITE TOPIC SENTENCE.
- C write related sentences.
- R develop topic sentence using facts, reasons, and examples.
- R use logical order.
- R use transitional words and phrases.
- R write concluding sentence.

TYPES OF PARAGRAPHS
The student will:

- R write personal experience paragraph.
  - R use first person point of view.
- R write "how to do" paragraph.
- I write descriptive paragraph.
- I write for a specific audience.

MULTIPARAGRAPH PAPERS
The student will:

- I generate ideas for composition.
- I select topic.
- I list ideas about topic.
- I write main or controlling idea.
- I write first draft.
- I write introductory paragraph which states controlling idea.
- I write paragraphs which logically support the controlling idea using
  - I details.
  - I facts.
  - I reasons.
  - I examples.
  - I definitions.
- I use transitional words and phrases.
- I write appropriate concluding paragraph that provides finality, restates or summarizes the controlling idea, or expresses an attitude.
- I proofread and revise.
- I write final draft.

WRITING SKILLS CHECKLIST - GRADE 7 (Continued)

DIFFERENT TYPES OF PAPERS: REPORTS
The student will:

R	write report on research topic.	
C	single-source (encyclopedia)	
R	two-sources - (encyclopedia, book)	
C	select topic.	
R	select limited topic.	
R	raise questions.	
R	locate references.	
R	take notes.	
R	record sources.	
R	state facts in words and phrases.	
R	select main ideas and relevant details.	
R	use abbreviations.	
R	organize notes.	
C	write sentence outline	
	one-level form	
	two-level form	
R	write topic outline.	
A	TWO-LEVEL FORM	
R	write rough draft.	
R	proofread, revise and rewrite report.	
R	write bibliography.	

NOTES, LETTERS AND INVITATIONS
The student will:

C	write friendly letters, notes and invitations.	
C	use proper form.	
C	use proper punctuation.	
C	use proper capitalization.	
C	write appropriate body.	
C	address envelopes.	

WRITING SKILLS CHECKLIST - GRADE 7 (continued)

PROSE The student will:		
R	write short narrative prose	
R	write about personal experiences	
R	write legends	
R	write fantasy	
R	write myths	
R	write autobiographical annecdotes	
R	write science fiction	
I	write historical fiction	
R	use elements of fiction to write narrative prose	
R	setting	
R	plot	
R	characters	
R	point of view	
R	use descriptive words, phrases, and clusters	
R	use figures of speech	
R	simile	
R	personification	
R	alliteration	
R	onomatopoeia	
R	hyperbole	
R	metaphor	
R	use dialogue	
C	choose appropriate title	
R	write for different audiences	

POETRY The student will:		
R	write verse following models	
R	cinquain	
R	free verse	
R	haiku	
R	limerick	
I	narrative	

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 8

	ROLE & RESPONSIBILITIES The student will:	
C	focus attention on speaker/listener	
R	recognize, respond to, and use appropriate language in formal and informal situations	
	recognize and use appropriate language patterns and verbal cues	
C	rate	
C	volume	
C	usage	
C	inflection	
C	phrasing	
C	tone	
	recognize and use non-verbal cues in informal situations	
C	gestures	
C	facial expressions	
C	eye contact	
C	body language	
C	pause	
A	DEMONSTRATE RESPECT FOR OTHERS' IDEAS, FEELINGS, OPINIONS, AND BELIEFS	
R	determine purpose for speaking/listening	
A	RESPOND TO AND DEMONSTRATE APPROPRIATE BEHAVIOR IN ORAL SITUATIONS	

	CONVERSATION AND DISCUSSION The student will:	
	RESPOND APPROPRIATELY IN SOCIAL SITUATIONS	
A	INTRODUCTIONS	
A	EMERGENCIES	
A	RELAYING MESSAGES	
A	INTERVIEWS	
	participate in conversations and discussions	
C	contribute ideas	
C	listen to others' ideas	
C	keep to topic	
C	take turns	
C	ask relevant questions	
C	answer questions effectively	

ORAL COMMUNICATION CHECKLIST - GRADE 8

GAINING INFORMATION

The student will:

A	FOLLOW ORAL DIRECTIONS SINGLE AND IN SEQUENCE	
	recall accurately what is heard	
C	details	
C	sequence	
C	relate what is heard to personal experience	
A	RECOGNIZE SPEAKER'S GENERALIZATIONS AND SUPPORTING DETAILS	
	KEEP TRACK OF MAIN POINTS	
A	FILMS	
A	TEACHER LESSONS	
A	SPEAKERS	
	KEEP TRACK OF EXAMPLES AND MAIN POINTS BY NOTETAKING	
A	FILMS	
A	TEACHER LESSONS	
A	SPEAKERS	
	listen critically to	
A	DISTINGUISH BETWEEN FACT AND FICTION	
R	distinguish between fact and opinion	
R	distinguish between relevant and irrelevant information	
R	make inferences	
R	draw conclusions	
R	form opinions	
R	predict outcomes	
R	make judgments	
R	predict possible test questions	
R	predict speaker's purpose	
R	note use of propaganda devices, prejudice, and bias	

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

	TO INFORM	
A	SHARE PERSONAL EXPERIENCES	
A	SHARE BOOKS AND ITEMS	
C	give book reviews	
A	GIVE REPORTS	
C	explain a process	
	to persuade	
R	express an opinion	
R	express and defend with evidence a point of view	

ENJOYMENT & APPRECIATION

The student will participate for enjoyment and to gain appreciation for:

R	music	
R	poetry	
R	stories	
R	plays - role playing	
R	words and phrases	
R	words and phrases	
R	rhyme	
R	repetition	
R	patterns	
R	alliteration	
R	figurative language	
R	imagery	
R	jargon	
R	slang	
R	dialect	

WRITING SKILLS CHECKLIST - GRADE 8

CAPITALIZATION

The student will capitalize:

C	names.	
C	months, days.	
C	holidays.	
C	states.	
C	cities, streets.	
C	geographical terms and regions.	
A	ORGANIZATIONS/GROUPS OF PEOPLE.	
R	languages, nationalities, races.	
R	proper adjectives.	
C	first word of a sentence.	
C	pronoun "I".	
C	common abbreviations.	
R	abbreviated titles.	
C	initials.	
C	title of books.	
C	greeting of friendly letter.	
C	closing of friendly letter.	
C	first word of a direct quotation.	
A	FIRST WORD OF TOPIC AND SUBTOPIC IN OUTLINE.	
R	first word of each line of most poetry.	
C	mother and dad used as nouns of address or reference.	
R	other relatives as nouns of address or reference.	

PUNCTUATION

The student will use

C	periods:	
C	after statements.	
C	after abbreviations.	
C	after initials.	
A	AFTER NUMERAL IN OUTLINE.	
A	AFTER LETTER OR NUMBER.	
C	question marks.	
C	exclamation marks.	
C	apostrophes:	
A	IN CONTRACTIONS.	
R	in singular possessives.	
R	in plural possessives.	
C	commas:	
C	in dates.	
C	between city, state.	
C	between words in series.	
C	after introductory word.	
C	after greeting and closing of friendly letter.	
R	after direct quotation.	
R	to set off a noun of direct address.	
R	before coordinating conjuction.	
R	before and after appositives.	
I	before and after parenthetical words and expressions.	
I	to set off introductory dependent clauses.	

WRITING SKILLS CHECKLIST - GRADE 8 (Continued)

PUNCTUATION (Continued)

The student will use

- C hyphens:
  - C between syllables at end of line.
  - A IN HYPHENATED WORDS.
  - A NUMBERS WRITTEN AS WORDS.
  - R time in words.
  - R two-word modifiers.
- C underline:
  - A TITLES OF BOOKS.
  - A TITLES OF MAGAZINES.
  - A TITLES OF NEWSPAPERS.
  - A IN PLACE OF ITALICS.
- A QUOTATION MARKS:
  - A TO ENCLOSE EXACT WORDS AND PUNCTUATION.
  - A TO ENCLOSE TITLE OF SONGS, POEMS, SHORT STORIES.
- A COLON:
  - C between hours and minutes.
  - R to introduce list of appositives.
- R semicolon:
  - R to link two independent clauses with no coordinating conjunction.

STANDARD USAGE

The student will:

- R use singular, plural and possessive forms of nouns.
- R use subjective, objective and possessive forms of pronouns.
- A USE PRONOUNS THAT AGREE WITH ANTECEDENTS.
- A USE CORRECT VERB TENSES.
- A USE VERBS THAT AGREE WITH SUBJECT.
- R use standard forms of adjectives and adverbs for comparison.
- R use adjectives and adverbs correctly as modifiers.
- C avoid double negatives.

GRAMMATICAL TERMINOLOGY

The student will:

- R define and identify terms.
  - R noun.
  - R pronoun.
  - R verb.
  - R conjunction.
  - R adjective.
  - R adverb.
  - R preposition.
  - I interjection.
- R state and identify sentence patterns.
  - I S V
  - I S V O

WRITING SKILLS CHECKLIST - GRADE 8 (Continued)

SENTENCES

The student will:

- C write complete simple sentence to convey intended meaning. ☐
- C transform simple sentence: ☐
  - C to form question. ☐
  - C to form exclamation. ☐
  - C to form command. ☐
- R expand sentence with descriptive words and phrases. ☐
- R vary sentence beginnings using: ☐
  - R prepositional phrases. ☐
  - R adverbs. ☐
  - R subordinate clauses. ☐
- R combine two or more related simple sentences using: ☐
  - C coordination. ☐
  - R subordination. ☐

BASIC PARAGRAPH STRUCTURE

The student will:

- C indent first word of paragraph. ☐
- R select topic. ☐
- R limit topic. ☐
- C write topic sentence. ☐
- I write topic sentence that expresses attitude or provides focus. ☐
- R develop topic sentence using facts, reasons, and examples. ☐
- A USE LOGICAL ORDER. ☐
- R use transitional words and phrases. ☐
- R write concluding sentence. ☐

TYPES OF PARAGRAPHS

The student will:

- A WRITE PERSONAL EXPERIENCE PARAGRAPH. ☐
  - A USE FIRST PERSON POINT OF VIEW. ☐
- A WRITE "HOW TO DO" PARAGRAPH. ☐
- R write descriptive paragraph. ☐
- I write personal observation paragraph. ☐
  - I use third person point of view. ☐
- I write persuasive paragraph. (opinion, argumentation, or analysis) ☐
  - I take a clear stand. ☐
  - I provide reasons. ☐
  - I provide examples. ☐
- R write for a specific audience. ☐

WRITING SKILLS CHECKLIST - GRADE 8 (Continued)

MULTIPARAGRAPH PAPERS

The student will:

R generate ideas for composition.
R select topic.
R list ideas about topic.
A WRITE MAIN OR CONTROLLING IDEA.
R write first draft.
R write introductory paragraph which states controlling idea.
R write paragraphs which logically support the controlling idea using
    R details.
    R facts.
    R reasons.
    R examples.
    R definitions.
R use transitional words and phrases.
R write appropriate concluding paragraph that provides finiality, restates or summarizes the controlling idea, or expresses an attitude.
R proofread and revise.
R write final draft.

NOTES, LETTERS AND INVITATIONS

The student will:

C write friendly letters, notes and invitations.
    C use proper form.
    C use proper punctuation.
    C use proper capitalization.
    C write appropriate body.
    C address envelopes.

DIFFERENT TYPES OF MULTIPLE PARAGRAPH PAPERS: REPORTS

The student will:

R write report on researched topic.
    I multiple sources - encyclopedia, books, periodicals
    I select definitive topic.
    R raise questions.
    I survey references.
    R take notes and record sources.
        R state facts in words and phrases.
        R select main ideas and relevant details.
        R use abbreviations.
    R organize notes.
        R write topic outline.
            I three-level form.
            R categorize information.
            R distinguish between and topics and details.
    R write rough draft.
    R proofread, revise and rewrite report.
    R write bibliography.

WRITING SKILLS CHECKLIST - GRADE 8 (continued)

PROSE
The student will:

R	write narrative prose	
R	write about personal experiences	
R	write legends	
R	write fantasy	
R	write myths	
R	write autobiographical annecdotes	
R	write science fiction	
R	write historical fiction	
I	write short story	
R	use elements of fiction to write narrative prose	
R	setting	
R	plot	
R	characters	
R	point of view	
I	theme	
R	use descriptive words, phrases, and clusters	
R	use figures of speech	
R	simile	
R	personification	
R	alliteration	
R	onomatopoeia	
R	hyperbole	
R	metaphor	
RI	use dialogue for a specific purpose	
C	choose appropriate title	
R	write for different audiences	

POETRY
The student will:

R	write verse following models	
R	cinquain	
R	free verse	
R	haiku	
R	limerick	
R	narrative	

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 9

ROLE & RESPONSIBILITIES
The student will:

C focus attention on speaker/listener

A RECOGNIZE, RESPOND TO, AND USE APPROPRIATE LANGUAGE IN FORMAL AND INFORMAL SITUATIONS

recognize and use appropriate language patterns and verbal cues

- C rate
- C volume
- C usage
- C inflection
- C phrasing
- C tone

recognize and use non-verbal cues in formal situations

- I gestures
- I facial expressions
- I eye contact
- I body language
- I pause

C demonstrate respect for others' ideas, feelings, opinions, and beliefs

R determine purpose for speaking/listening

C respond to and demonstrate appropriate behavior in oral situations

CONVERSATION AND DISCUSSION
The student will:

respond appropriately in social situations

- C introductions
- C emergencies
- C relaying messages
- C interviews

participate in conversations and discussions

- C contribute ideas
- C listen to others' ideas
- C keep to topic
- C take turns
- C ask relevant questions
- C answer questions effectively

ORAL COMMUNICATION CHECKLIST - GRADE 9

GAINING INFORMATION

The student will:

C follow oral directions single and in sequence

recall accurately what is heard
- C details
- C sequence

C relate what is heard to personal experience

C recognize speaker's generalizations and supporting details

keep track of main points
- C films
- C teacher lessons
- C speakers

keep track of examples and main points by notetaking
- C films
- C teacher lessons
- C speakers

listen critically to
- C distinguish between fact and fiction
- R distinguish between fact and opinion
- R distinguish between relevant and irrelevant information
- R make inferences
- R draw conclusions
- R form opinions
- R predict outcomes
- R make judgments
- R predict possible test questions
- R predict speaker's purpose
- R note use of propaganda devices, prejudice, and bias
- I evaluate speaker's competence to talk about a given subject
- I recognize relationship of ideas and identify irrelevant or contradictory ideas

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

TO INFORM
- A SHARE PERSONAL EXPERIENCES
- A SHARE BOOKS AND ITEMS
- C give book reviews
- A GIVE REPORTS
- C explain a process

to persuade
- R express an opinion
- R express and defend with evidence a point of view

ENJOYMENT & APPRECIATION

The student will participate for enjoyment and to gain appreciation for:

- R music
- R poetry
- R stories
- R plays - role playing
- R words and phrases
- R words and phrases
- R rhyme
- R repetition
- R patterns
- R alliteration
- R figurative language
- R imagery
- R jargon
- R slang
- R dialect

WRITING SKILLS CHECKLIST - GRADE 9

CAPITALIZATION

The student will capitalize:

C	names.	
C	months, days.	
C	holidays.	
C	states.	
C	cities, streets.	
C	geographical terms and regions.	
C	organizations/groups of people.	
A	LANGUAGES, NATIONALITIES, RACES.	
A	PROPER ADJECTIVES.	
C	first word of a sentence.	
C	pronoun "I".	
C	common abbreviations.	
A	ABBREVIATED TITLES.	
C	initials.	
C	title of books.	
C	greeting of friendly letter.	
C	closing of friendly letter.	
C	first word of a direct quotation.	
C	first word of topic and subtopic in outline.	
R	first word of each line of most poetry.	
C	mother and dad as nouns of address or reference.	
A	OTHER RELATIVES AS NOUNS OF ADDRESS OR REFERENCE.	

PUNCTUATION

The student will use

C	periods:	
C	after statements.	
C	after abbreviations.	
C	after initials.	
C	after numerals in outline	
C	after letter or number.	
C	question marks.	
C	exclamation marks.	
C	apostrophe:	
C	in contractions.	
A	IN SINGULAR POSSESSIVES.	
A	IN PLURAL POSSESSIVES.	
C	commas:	
C	in dates.	
C	between city, state.	
C	between words in series.	
I	between phrases and clauses in series.	
C	after introductory words.	
C	after greeting and closing of friendly letter.	
A	IN DIRECT QUOTATION.	
A	TO SET OFF A NOUN OF DIRECT ADDRESS.	
A	BEFORE COORDINATING CONJUNCTION.	
A	BEFORE AND AFTER APOSITIVES.	

WRITING SKILLS CHECKLIST - GRADE 9 (Continued)

PUNCTUATION (Continued)

The student will use

- C commas: (continued)
  - R before and after parenthetical words and expressions.
  - R to set off introductory dependent clauses.
  - I before and after nonrestrictive clauses and phrases.
- C hyphens:
  - C between syllables at end of line.
  - C in hyphenated words.
  - C numbers written as words.
  - A TIME IN WORDS.
  - A TWO-WORD MODIFIERS.
- C underlining:
  - C titles of books.
  - C titles of magazines.
  - C titles of newspapers.
  - C in place of italics.
- C quotation marks:
  - C to enclose exact words and punctuation.
  - C to enclose title of songs, poems, short stories.
- C colon:
  - C between hours and minutes.
  - A TO INTRODUCE LIST OF APPOSITIVES.
- R semicolon:
  - R to link two independent clauses with no coordinating conjunction.

STANDARD USAGE

The student will:

- A USE SINGULAR, PLURAL AND POSSESSIVE FORMS OF NOUNS.
- A USE SUBJECTIVE, OBJECTIVE AND POSSESSIVE FORMS OF PRONOUNS.
- C use pronouns that agree with antecedents.
- C use correct verb tenses.
- C use verbs that agree with subject.
- R use standard forms of adjectives and adverbs for comparison.
- R use adjectives and adverbs correctly as modifiers.
- C avoid double negatives.

GRAMMATICAL TERMINOLOGY

The student will:

- A DEFINE AND IDENTIFY TERMS
  - A NOUN.
  - A PRONOUN.
  - A VERB.
  - A CONJUNCTION.
  - A ADJECTIVE.
  - A ADVERB.
  - A PREPOSITION.
  - A INTERJECTION.
- A STATE AND IDENTIFY SENTENCE PATTERNS
  - A S V
  - A S V O
  - I S V IO DO
  - I S V SC

WRITING SKILLS CHECKLIST - GRADE 9 (Continued)

SENTENCES

The student will:

- C write complete simple sentence to convey intended meaning.
- C transform simple sentences.
  - C to form question.
  - C to form exclamation.
  - C to form command.
  - I to use active or passive voice correctly.
  - R expand sentence with descriptive words and phrases.
- R vary sentence beginnings using
  - R prepositional phrases.
  - R adverbs.
  - R subordinate clauses.
- R combine two or more related sentences.
  - C coordination.
  - R subordination.

BASIC PARAGRAPH STRUCTURE

The student will:

- C indent first word of paragraph.
- R select topic.
- R limit topic.
- C write topic sentence.
- R write topic sentence that expresses attitude or provides focus.
- R develop topic sentence using facts, reasons and examples.
- C use logical order.
- I establish definite mood.
- R use transitional words and phrases.
- A WRITE CONCLUDING SENTENCE.

TYPES OF PARAGRAPHS

The student will:

- C write personal experience paragraph.
  - C use first person point of view.
- C write "how to do" paragraph.
- A WRITE DESCRIPTIVE PARAGRAPH.
- A WRITE PERSONAL OBSERVATION PARAGRAPH.
  - A USE THIRD PERSON POINT OF VIEW.
- R write persuasive paragraph. (opinion, argumentation, or analysis)
  - R take a clear stand.
  - R provide reasons.
  - R provide examples.
- R write for a specific audience.

NOTES, LETTERS AND INVITATIONS

The student will:

- C write friendly letters, notes and invitations.
  - C use proper form.
  - C use proper punctuation.
  - C use proper capitalization.
  - C write appropriate body.
  - C address envelopes.

WRITING SKILLS CHECKLIST - GRADE 9 (Continued)

MULTIPARAGRAPH PAPERS
The student will:

R	generate ideas for composition.	
R	select topic.	
R	list ideas about topic.	
I	write thesis statement.	
R	write first draft.	
I	write introductory paragraph which states the thesis.	
I	write paragraphs whioch logically support the thesis using	
I	details.	
I	facts.	
I	reasons.	
I	examples.	
I	definitions.	
RI	use transitional words, phrases and paragraphs.	
RI	write appropriate concluding paragraph that provides finality, restates or summarizes the thesis or expresses an attitude.	
R	proofread and revise.	
I	write unified, cohesive and grammatically correct final draft.	

DIFFERENT TYPES OF MULTIPARAGRAPH PAPERS: REPORTS
The student will:

A	WRITE REPORT ON RESEARCHED TOPIC.	
A	MULTIPLE SOURCE - ENCYCLOPEDIA, BOOKS, PERIODICALS	
A	SELECT DEFINITIVE TOPIC.	
A	RAISE QUESTIONS.	
A	SURVEY REFERENCES.	
A	TAKE NOTES AND RECORD SOURCES.	
A	STATE FACTS IN WORDS AND PHRASES.	
A	SELECT MAIN IDEAS AND RELEVANT DETAILS.	
A	USE ABBREVIATIONS.	
A	ORGANIZE NOTES.	
A	WRITE 3-LEVEL OUTLINE.	
A	CATEGORIZE INFORMATION.	
A	DISTINGUISH BETWEEN MAIN TOPICS AND DETAILS.	
A	WRITE ROUGH DRAFT.	
A	PROOFREAD, REVISE AND REWRITE REPORT.	
A	WRITE BIBLIOGRAPHY.	
IA	WRITE FOOTNOTES.	

DIFFERENT TYPES OF MULTIPLE PARAGRAPH PAPERS: ESSAYS
The student will:

I	write process essays.	

WRITING SKILLS CHECKLIST - GRADE 9 (continued)

PROSE
The student will:

R	write narrative prose appropriate to literary study	
R	write about personal experiences	
R	apply elements of fiction to narrative prose	
R	setting	
R	plot	
R	characters	
R	point of view	
R	theme	
R	use descriptive words, phrases, and clusters	
R	use figures of speech	
R	simile	
R	personification	
R	alliteration	
R	onomatopoeia	
R	hyperbole	
R	metaphor	
R	use dialogue for a specific purpose	
C	choose appropriate title	
R	write for different audiences	

POETRY
The student will:

I	write poetry appropriate to the literary study	

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 10

ROLE & RESPONSIBILITIES

The student will:

C focus attention on speaker/listener

C recognize, respond to, and use appropriate language in formal and informal situations

recognize and use appropriate language patterns and verbal cues

C rate
C volume
C usage
C inflection
C phrasing
C tone

recognize and use non-verbal cues in formal situations

R gestures
R facial expressions
R eye contact
R body language
R pause

C demonstrate respect for others' ideas, feelings, opinions, and beliefs

R determine purpose for speaking/listening

C respond to and demonstrate appropriate behavior in oral situations

CONVERSATION AND DISCUSSION

The student will:

respond appropriately in social situations

C introductions
C emergencies
C relaying messages
C interviews

participate in conversations and discussions

C contribute ideas
C listen to others' ideas
C keep to topic
C take turns
C ask relevant questions
C answer questions effectively

ORAL COMMUNICATION CHECKLIST - GRADE 10

GAINING INFORMATION

The student will:

C follow oral directions single and in sequence

recall accurately what is heard
C details
C sequence

C relate what is heard to personal experience

C recognize speaker's generalizations and supporting details

keep track of main points
C films
C teacher lessons
C speakers

keep track of examples and main points by notetaking
C films
C teacher lessons
C speakers

listen critically to

C distinguish between fact and fiction

R distinguish between fact and opinion

R distinguish between relevant and irrelevant information

R make inferences

R draw conclusions

R form opinions

R predict outcomes

R make judgments

R predict possible test questions

R predict speaker's purpose

R note use of propaganda devices, prejudice, and bias

R evaluate speaker's competence to talk about a given subject

R recognize relationship of ideas and identify irrelevant or contradictory ideas

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

to inform

C share personal experiences
C share books and items
C give book reviews
C give reports
C explain a process

to persuade

R express an opinion
R express and defend with evidence a point of view

ENJOYMENT & APPRECIATION

The student will participate for enjoyment and to gain appreciation for:

R music
R poetry
R stories
R plays - role playing
R words and phrases
R words and phrases
R rhyme
R repetition
R patterns
R alliteration
R figurative language
R imagery
R jargon
R slang
R dialect

WRITING SKILLS CHECKLIST - GRADE 10

CAPITALIZATION

The student will capitalize:

C names. ☐
C months, days. ☐
C holidays. ☐
C states. ☐
C cities, streets. ☐
C geographical terms and regions. ☐
C organizations/groups of people. ☐
C languages, nationalities, races. ☐
C proper adjectives. ☐
C first word of a sentence. ☐
C pronoun "I". ☐
C common abbreviations. ☐
C abbreviated titles. ☐
C initials. ☐
C title of books. ☐
C greeting of friendly letter. ☐
IA GREETING OF BUSINESS LETTER. ☐
C closing of friendly letter. ☐
IA CLOSING OF BUSINESS LETTER. ☐
C first word of a direct quotation. ☐
A FIRST WORD OF EACH LINE OF MOST POETRY. ☐
C mother and dad as nouns of address or reference. ☐
C other relatives as nouns of address or reference. ☐
IA PROPER WORDS IN BUSINESS LETTER FORM. ☐

PUNCTUATION

The student will use

C periods: ☐
C after statements. ☐
C after abbreviations. ☐
C after initials. ☐
C after numerals in outline ☐
C after letter or number. ☐
C question marks. ☐
C exclamation marks. ☐
C apostrophe: ☐
C in contractions. ☐
C in singular possessives. ☐
C in plural possessives. ☐
C commas: ☐
C in dates. ☐
C between city, state. ☐
C between words in series. ☐
A BETWEEN PHRASES AND CLAUSES IN SERIES. ☐
C after introductory words. ☐
C after greeting and closing of friendly letter. ☐
IA AFTER CLOSING IN BUSINESS LETTER. ☐
C in direct quotation. ☐
C to set off a noun of direct address. ☐
C before coordinating conjunction. ☐
C before and after appositives. ☐

WRITING SKILLS CHECKLIST - GRADE 10 (Continued)

PUNCTUATION (Continued)

The student will use

- A BEFORE AND AFTER PARENTHETICAL WORDS AND EXPRESSIONS.
- C to set off introductory dependent clauses.
- A BEFORE AND AFTER NONRESTRICTIVE CLAUSES AND PHRASES.
- C hyphens:
  - C between syllables at end of line.
  - C in hyphenated words.
  - C numbers written as words.
  - C time in words.
  - C two-word modifiers.
- C underlining:
  - C titles of books.
  - C titles of magazines.
  - C titles of newspapers.
  - C in place of italics.
- C quotation marks:
  - C to enclose exact words and punctuation.
  - C to enclose title of songs, poems, short stories.
- C colon:
  - C between hours and minutes.
  - C to introduce list of appositives.
- A SEMICOLON:
  - A TO LINK TWO INDEPENDENT CLAUSES WITH NO COORDINATING CONJUCTION.

STANDARD USAGE

The student will:

- C use singular, plural and possessive forms of nouns.
- C use subjective, objective and possessive forms of pronouns.
- C use pronouns that agree with antecedents.
- C use correct verb tenses.
- C use verbs that agree with subject.
- A USE STANDARD FORMS OF ADJECTIVES AND ADVERBS FOR COMPARISON.
- A USE ADJECTIVES AND ADVERBS CORRECTLY AS MODIFIERS.
- C avoid double negatives.

GRAMMATICAL TERMINOLOGY

The student will:

- C define and identify terms.
  - C noun.
  - C pronoun.
  - C verb.
  - C conjunction.
  - C adjective.
  - C adverb.
  - C preposition.
  - C interjection.
- C state and identify sentence patterns.
  - C S V
  - C S V O
  - C S V IO DO
  - C S V SC

WRITING SKILLS CHECKLIST - GRADE 10 (Continued)

SENTENCES

The student will:

C write complete simple sentence to convey intended meaning.
R transform simple sentences.
C   to form question.
C   to form exclamation.
C   to form command.
A   TO USE ACTIVE OR PASSIVE VOICE CORRECTLY.
A   EXPAND SENTENCE WITH DESCRIPTIVE WORDS AND PHRASES.
R vary sentence beginnings using:
R   prepositional phrases.
R   adverbs.
R   subordinate clauses.
R combine two or more related sentences:
C   coordination.
R   subordination.

BASIC PARAGRAPH STRUCTURE

The student will:

C indent first word of paragraph.
A SELECT TOPIC.
A LIMIT TOPIC.
C write topic sentence.
A WRITE TOPIC SENTENCE THAT EXPRESSES ATTITUDE OR PROVIDES FOCUS.
A DEVELOP TOPIC SENTENCE USING FACTS, REASONS, AND EXAMPLES.
C use logical order.
A ESTABLISH DEFINITE MOOD.
A USE TRANSITIONAL WORDS AND PHRASES.
C write concluding sentence.

TYPES OF PARAGRAPHS

The student will:

C write personal experience paragraph.
C   use first person point of view.
C write "how to do" paragraph.
C write descriptive paragraph.
C write personal observation paragraph.
C   use third person point of view.
A WRITE PERSUASIVE PARAGRAPH. (opinion, argumentation, or analysis)
A   TAKE A CLEAR STAND.
A   PROVIDE REASONS.
A WRITE FOR A SPECIFIC AUDIENCE.

NOTES, LETTERS AND INVITATIONS

The student will:

C write friendly letters, notes and invitations.
IC write cover letters, resumes, and business letters.
C   use proper form.
C   use proper punctuation.
C   use proper capitalization.
C   write appropriate body.
C   address envelopes.

MULTIPARAGRAPH PAPERS
The student will:

R generate ideas for composition.

R select topic.

R list ideas about topic.

R write thesis statement.

R write first draft.

R write introductory paragraph which states the thesis.

R write paragraphs which logically support the thesis using:

R details.

R facts.

R reasons.

R examples.

R definitions.

R use transitional words, phrases, and paragraphs.

R write appropriate concluding paragraph that provides finality, restates or summarizes the thesis, or expresses an attitude.

R proofread and revise.

R write unified, cohesive and grammatically correct final draft.

DIFFERENT TYPES OF MULTIPARAGRAPH PAPERS: ESSAYS
The student will:

I write analysis essays.

I literary analysis

I   setting

I   characterization

I   plot

I   theme

I   style

I poetry explication

I write personal essays.

I opinion

I argumentation

I persuasion

WRITING SKILLS CHECKLIST - GRADE 10 (continued)

PROSE

The student will:

A WRITE NARRATIVE PROSE APPROPRIATE TO LITERARY STUDY

R write about personal experiences

R apply elements of fiction to narrative prose
- R setting
- R plot
- R characters
- R point of view
- R theme

R use descriptive words, phrases, and clusters

R use figures of speech
- R simile
- R personification
- R alliteration
- R onomatopoeia
- R hyperbole
- R metaphor

R use dialogue for a specific purpose

C choose appropriate title

R write for different audiences

POETRY

The student will:

R write poetry appropriate to the literary study

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 11

ROLE & RESPONSIBILITIES The student will:		
C	focus attention on speaker/listener	
C	recognize, respond to, and use appropriate language in formal and informal situations	
	recognize and use appropriate language patterns and verbal cues	
C	rate	
C	volume	
C	usage	
C	inflection	
C	phrasing	
C	tone	
	recognize and use nonverbal cues in formal situations	
R	gestures	
R	facial expressions	
R	eye contact	
R	body language	
R	pause	
C	demonstrate respect for others' ideas, feelings, opinions, and beliefs	
A	DETERMINE PURPOSE FOR SPEAKING/LISTENING	
C	respond to and demonstrate appropriate behavior in oral situations	

CONVERSATION AND DISCUSSION The student will:		
	respond appropriately in social situations	
C	introductions	
C	emergencies	
C	relaying messages	
C	interviews	
	participate in conversations and discussions	
C	contribute ideas	
C	listen to others' ideas	
C	keep to topic	
C	take turns	
C	ask relevant questions	
C	answer questions effectively	

ORAL COMMUNICATION CHECKLIST - GRADE 11

GAINING INFORMATION

The student will:

C follow oral directions single and in sequence

recall accurately what is heard
- C details
- C sequence

C relate what is heard to personal experience

C recognize speaker's generalizations and supporting details

keep track of main points
- C films
- C teacher lessons
- C speakers

keep track of examples and main points by notetaking
- C films
- C teacher lessons
- C speakers

listen critically to
- C distinguish between fact and fiction
- R distinguish between fact and opinion
- R distinguish between relevant and irrelevant information

A MAKE INFERENCES

A DRAW CONCLUSIONS

A FORM OPINIONS

A PREDICT OUTCOMES

A MAKE JUDGMENTS

A PREDICT POSSIBLE TEST QUESTIONS

A PREDICT SPEAKER'S PURPOSE

A NOTE USE OF PROPAGANDA DEVICES, PREJUDICE, AND BIAS

A EVALUATE SPEAKER'S COMPETENCE TO TALK ABOUT A GIVEN SUBJECT

A RECOGNIZE RELATIONSHIP OF IDEAS AND IDENTIFY IRRELEVANT OR CONTRADICTORY IDEAS

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

to inform
- C share personal experiences
- C share books and items
- C give book reviews
- C give reports
- C explain a process

to persuade
- A EXPRESS AN OPINION
- A EXPRESS AND DEFEND WITH EVIDENCE A POINT OF VIEW

ENJOYMENT & APPRECIATION

The student will participate for enjoyment and to gain appreciation for:

- A MUSIC
- A POETRY
- A STORIES
- A PLAYS - ROLE PLAYING
- A WORDS AND PHRASES
- A WORDS AND PHRASES
- A RHYME
- A REPETITION
- A PATTERNS
- A ALLITERATION
- A FIGURATIVE LANGUAGE
- A IMAGERY
- A JARGON
- A SLANG
- A DIALECT

WRITING SKILLS CHECKLIST - GRADE 11

CAPITALIZATION

The student will capitalize:

C names.
C months, days.
C holidays.
C states.
C cities, streets.
C geographical terms and regions.
C organizations/groups of people.
C languages, nationalities, races.
C proper adjectives.
C first word of a sentence.
C pronoun "I".
C common abbreviations.
C abbreviated titles.
C initials.
C title of books.
C greeting of friendly letter.
C greeting of business letter.
C closing of friendly letter.
C closing of business letter.
C first word of a direct quotation.
C first word of each line of most poetry.
C mother and dad as nouns of address or reference.
C other relatives as nouns of address or reference.
C proper words in business letter form.

PUNCTUATION

The student will use

C periods:
C after statements.
C after abbreviations.
C after initials.
C after numerals in outlin
C after letter or number.
C question marks.
C exclamation marks.
C apostrophe:
C in contractions.
C in singular possessives.
C in plural possessives.
C commas:
C in dates.
C between city, state.
C between words in series.
C between phrases and clauses in series.
C after introductory words.
C after greeting and closing of friendly letter.
C after closing in business letter.
C after direct quotation.
C to set off a noun of direct address.
C before coordinating conjunction.
C before and after appositives.

WRITING SKILLS CHECKLIST - GRADE 11 (Continued)

PUNCTUATION (Continued)

The student will use

- C before and after parenthetical words and expressions. ☐
- C to set off introductory dependent clauses. ☐
- C before and after nonrestrictive clauses and phrases. ☐
- C hyphens: ☐
  - C between syllables at end of line. ☐
  - C in hyphenated words. ☐
  - C numbers written as words. ☐
  - C time in words. ☐
  - C two-word modifiers. ☐
- C underlining: ☐
  - C titles of books. ☐
  - C titles of magazines. ☐
  - C titles of newspapers. ☐
  - C in place of italics. ☐
- C quotation marks: ☐
  - C to enclose exact words and punctuation. ☐
  - C to enclose title of songs, poems, short stories. ☐
- C colon: ☐
  - C between hours and minutes. ☐
  - C to introduce list of appositives. ☐
- C semicolon: ☐
  - C to link two independent clauses with no coordinating conjuction. ☐

STANDARD USAGE

The student will:

- C use singular, plural and possessive forms of nouns. ☐
- C use subjective, objective and possessive forms of pronouns. ☐
- C use pronouns that agree with antecedents. ☐
- C use correct verb tenses. ☐
- C use verbs that agree with subject. ☐
- C use standard forms of adjectives and adverbs for comparison. ☐
- C use adjectives and adverbs correctly as modifiers. ☐
- C avoid double negatives. ☐

GRAMMATICAL TERMINOLOGY

The student will:

- C define and identify terms. ☐
  - C noun. ☐
  - C pronoun. ☐
  - C verb. ☐
  - C conjunction. ☐
  - C adjective. ☐
  - C adverb. ☐
  - C preposition. ☐
  - C interjection. ☐
- C state and identify sentence patterns. ☐
  - C S V ☐
  - C S V O ☐
  - C S V IO DO ☐
  - C S V SC ☐

WRITING SKILLS CHECKLIST - GRADE 11 (Continued)

SENTENCES
The student will:

C write complete simple sentence to convey intended meaning. ☐

R transform simple sentences: ☐

C   to form question. ☐

C   to form exclamation. ☐

C   to form command. ☐

C   to use active or passive voice correctly. ☐

C   expand sentence with descriptive words and phrases. ☐

R vary sentence beginnings using: ☐

R   prepositional phrases. ☐

R   adverbs. ☐

R   subordinate clauses. ☐

R combine two or more related sentences: ☐

C   coordination. ☐

R   subordination. ☐

BASIC PARAGRAPH STRUCTURE
The student will:

C indent first word of paragraph. ☐

C select topic. ☐

C limit topic. ☐

C write topic sentence. ☐

C write topic sentence that expresses attitude or provides focus. ☐

C develop topic sentence using facts, reasons, and examples. ☐

C use logical order. ☐

C establish definite mood. ☐

C use transitional words and phrases. ☐

C write concluding sentence. ☐

TYPES OF PARAGRAPHS
The student will:

C write personal experience paragraph. ☐

C   use first person point of view. ☐

C write "how to do" paragraph. ☐

C write descriptive paragraph. ☐

C write personal observation paragraph. ☐

C   use third person point of view. ☐

C write persuasive paragraph. (opinion, argumentation, or analysis) ☐

C   take a clear stand. ☐

C   provide reasons. ☐

C write for a specific audience. ☐

NOTES, LETTERS AND INVITATIONS
The student will:

C write friendly letters, notes and invitations. ☐

C write cover letters, resumes, and business letters. ☐

C   use proper form. ☐

C   use proper punctuation. ☐

C   use proper capitalization. ☐

C   write appropriate body. ☐

C   address envelopes. ☐

WRITING SKILLS CHECKLIST - GRADE 11 (Continued)

MULTIPARAGRAPH PAPERS
The student will:

R generate ideas for composition.

R select topic.

R list ideas about topic.

R write thesis statement.

R write first draft.

R write introductory paragraph which states the thesis.

R write paragraphs which logically support the thesis using:

R details.

R facts.

R reasons.

R examples.

R definitions.

R use transitional words, phrases, and paragraphs.

R write appropriate concluding paragraph that provides finality, restates or summarizes the thesis, or expresses an attitude.

R proofread and revise.

R write unified, cohesive and grammatically correct final draft.

DIFFERENT TYPES OF MULTIPARAGRAPH PAPERS: ESSAYS
The student will:

R write analysis essays.

R literary analysis

R setting

R characterization

R plot

R theme

R style

R poetry explication

R write personal essays.

R opinion

R argumentation

R persuasion

I write comparison contrast essay.

WRITING SKILLS CHECKLIST - GRADE 11 (continued)

PROSE

The student will:

C	write narrative prose appropriate to literary study	
R	write about personal experiences	
R	apply elements of fiction to narrative prose	
R	setting	
R	plot	
R	characters	
R	point of view	
R	theme	
R	use descriptive words, phrases, and clusters	
R	use figures of speech	
R	simile	
R	personification	
R	alliteration	
R	onomatopoeia	
R	hyperbole	
R	metaphor	
R	use dialogue for a specific purpose	
C	choose appropriate title	
R	write for different audiences	

POETRY

The student will:

R	write poetry appropriate to the literary study	

ORAL COMMUNICATION SKILLS CHECKLIST - GRADE 12

ROLE & RESPONSIBILITIES
The student will:

C focus attention on speaker/listener

C recognize, respond to, and use appropriate language in formal and informal situations

recognize and use appropriate language patterns and verbal cues

- C rate
- C volume
- C usage
- C inflection
- C phrasing
- C tone

recognize and use non-verbal cues in formal situations

- R gestures
- R facial expressions
- R eye contact
- R body language
- R pause

C demonstrate respect for others' ideas, feelings, opinions, and beliefs

A DETERMINE PURPOSE FOR SPEAKING/LISTENING

C respond to and demonstrate appropriate behavior in oral situations

CONVERSATION AND DISCUSSION
The student will:

respond appropriately in social situations

- C introductions
- C emergencies
- C relaying messages
- C interviews

participate in conversations and discussions

- C contribute ideas
- C listen to others' ideas
- C keep to topic
- C take turns
- C ask relevant questions
- C answer questions effectively

ORAL COMMUNICATION CHECKLIST - GRADE 12

GAINING INFORMATION

The student will:

C follow oral directions single and in sequence

recall accurately what is heard
- C details
- C sequence

C relate what is heard to personal experience

C recognize speaker's generalizations and supporting details

keep track of main points
- C films
- C teacher lessons
- C speakers

keep track of examples and main points by notetaking
- C films
- C teacher lessons
- C speakers

listen critically to

C distinguish between fact and fiction

R distinguish between fact and opinion

R distinguish between relevant and irrelevant information

A MAKE INFERENCES

A DRAW CONCLUSIONS

A FORM OPINIONS

A PREDICT OUTCOMES

A MAKE JUDGMENTS

A PREDICT POSSIBLE TEST QUESTIONS

A PREDICT SPEAKER'S PURPOSE

A NOTE USE OF PROPAGANDA DEVICES, PREJUDICE, AND BIAS

A EVALUATE SPEAKER'S COMPETENCE TO TALK ABOUT A GIVEN SUBJECT

A RECOGNIZE RELATIONSHIP OF IDEAS AND IDENTIFY IRRELEVANT OR CONTRADICTORY IDEAS

PUBLIC SPEAKING

The student will present ideas and information in an audience situation:

to inform

C share personal experiences
C share books and items
C give book reviews
C give reports
C explain a process

to persuade

A EXPRESS AN OPINION
A EXPRESS AND DEFEND WITH EVIDENCE A POINT OF VIEW

ENJOYMENT & APPRECIATION

The student will participate for enjoyment and to gain appreciation for:

A MUSIC
A POETRY
A STORIES
A PLAYS - ROLE PLAYING
A WORDS AND PHRASES
A WORDS AND PHRASES
A RHYME
A REPETITION
A PATTERNS
A ALLITERATION
A FIGURATIVE LANGUAGE
A IMAGERY
A JARGON
A SLANG
A DIALECT

WRITING SKILLS CHECKLIST - GRADE 12

CAPITALIZATION

The student will capitalize:

- C names. ☐
- C months, days. ☐
- C holidays. ☐
- C states. ☐
- C cities, streets. ☐
- C geographical terms and regions. ☐
- C organizations/groups of people. ☐
- C languages, nationalities, races. ☐
- C proper adjectives. ☐
- C first word of a sentence. ☐
- C pronoun "I". ☐
- C common abbreviations. ☐
- C abbreviated titles. ☐
- C initials. ☐
- C title of books. ☐
- C greeting of friendly letter. ☐
- C greeting of business letter. ☐
- C closing of friendly letter. ☐
- C closing of business letter. ☐
- C first word of a direct quotation. ☐
- C first word of each line of most poetry. ☐
- C mother and dad as nouns of address or reference. ☐
- C other relatives as nouns of address or reference. ☐
- C proper words in business letter form. ☐

PUNCTUATION

The student will use

- C periods: ☐
  - C after statements. ☐
  - C after abbreviations. ☐
  - C after initials. ☐
  - C after numerals in outline ☐
  - C after letter or number. ☐
- C question marks. ☐
- C exclamation marks. ☐
- C apostrophe: ☐
  - C in contractions. ☐
  - C in singular possessives. ☐
  - C in plural possessives. ☐
- C commas: ☐
  - C in dates. ☐
  - C between city, state. ☐
  - C between words in series. ☐
  - C between phrases and clauses in series. ☐
  - C after introductory words. ☐
  - C after greeting and closing of friendly letter. ☐
  - C after closing in business letter. ☐
  - C after direct quotation. ☐
  - C to set off a noun of direct address. ☐
  - C before coordinating conjunction. ☐
  - C before and after appositives. ☐

WRITING SKILLS CHECKLIST - GRADE 12 (Continued)

PUNCTUATION (Continued)

The student will use

- C before and after nonrestrictive clauses and phrases.
- C before and after parenthetical words and expressions.
- C to set off introductory dependent clauses.

C hyphens:
- C between syllables at end of line.
- C in hyphenated words.
- C numbers written as words.
- C time in words.
- C two-word modifiers.

C underlining:
- C titles of books.
- C titles of magazines.
- C titles of newspapers.
- C in place of italics.

C quotation marks:
- C to enclose exact words and punctuation.
- C to enclose title of songs, poems, short stories.

C colon:
- C between hours and minutes.
- C to introduce list of appositives.

C semicolon:
- C to link two independent clauses with no coordinating conjuction.

STANDARD USAGE

The student will:

- C use singular, plural and possessive forms of nouns.
- C use subjective, objective and possessive forms of pronouns.
- C use pronouns that agree with antecedents.
- C use correct verb tenses.
- C use verbs that agree with subject.
- C use standard forms of adjectives and adverbs for comparison.
- C use adjectives and adverbs correctly as modifiers.
- C avoid double negatives.

GRAMMATICAL TERMINOLOGY

The student will:

C define and identify terms.
- C noun.
- C pronoun.
- C verb.
- C conjunction.
- C adjective.
- C adverb.
- C preposition.
- C interjection.

C state and identify sentence patterns.
- C S V
- C S V O
- C S V IO DO
- C S V SC

WRITING SKILLS CHECKLIST - GRADE 12 (Continued)

SENTENCES

The student will:

- C write complete simple sentence to convey intended meaning. ☐
- C transform simple sentences. ☐
  - C to form question. ☐
  - C to form exclamation. ☐
  - C to form command. ☐
  - C to use active or passive voice correctly. ☐
  - C expand sentence with descriptive words and phrases. ☐
- A VARY SENTENCE BEGINNINGS USING ☐
  - A PREPOSITIONAL PHRASES ☐
  - A ADVERBS. ☐
  - A SUBORDINATE CLAUSES. ☐
- A COMBINE TWO OR MORE RELATEd SENTENCES. ☐
  - C coordination. ☐
  - A SUBORDINATION. ☐

BASIC PARAGRAPH STRUCTURE

The student will:

- C indent first word of paragraph. ☐
- C select topic. ☐
- C limit topic. ☐
- C write topic sentence. ☐
- C write topic sentence that expresses attitude or provides focus. ☐
- C develop topic sentence using facts, reasons, and examples. ☐
- C use logical order. ☐
- C establish definite mood. ☐
- C use transitional words and phrases. ☐
- C write concluding sentence. ☐

TYPES OF PARAGRAPHS

The student will:

- C write personal experience paragraph. ☐
  - C use first person point of view. ☐
- C write "how to do" paragraph. ☐
- C write descriptive paragraph. ☐
- C write personal observation paragraph. ☐
  - C use third person point of view. ☐
- C write persuasive paragraph. (opinion, argumentation, or analysis) ☐
  - C take a clear stand. ☐
  - C provide reasons. ☐
- C write for a specific audience. ☐

NOTES, LETTERS AND INVITATIONS

The student will:

- C write friendly letters, notes and invitations. ☐
- C write cover letters, resumes, and business letters. ☐
  - C use proper form. ☐
  - C use proper punctuation. ☐
  - C use proper capitalization. ☐
  - C write appropriate body. ☐
  - C address envelopes. ☐

WRITING SKILLS CHECKLIST - GRADE 12 (Continued)

MULTIPARAGRAPH PAPERS The student will:		
R	generate ideas for composition.	
R	select topic.	
R	list ideas about topic.	
R	write thesis statement.	
R	write first draft.	
R	write introductory paragraph which states the thesis.	
R	write paragraphs which logically support the thesis using:	
R	details.	
R	facts.	
R	reasons.	
R	examples.	
R	definitions.	
R	use transitional words, phrases, and paragraphs.	
R	write appropriate concluding paragraph that provides finality, restates or summarizes the thesis, or expresses an attitude.	
R	proofread and revise.	
R	write unified, cohesive and grammatically correct final draft.	

DIFFERENT TYPES OF MULTIPARAGRAPH PAPERS: ESSAYS The student will:		
A	WRITE ANALYSIS ESSAYS.	
A	LITERARY ANALYSIS	
A	SETTING	
A	CHARACTERIZATION	
A	PLOT	
A	THEME	
A	STYLE	
A	POETRY EXPLICATION	
A	WRITE PERSONAL ESSAYS.	
A	OPINION	
A	ARGUMENTATION	
A	PERSUASION	
A	WRITE COMPARISON CONTRAST ESSAY.	

WRITING SKILLS CHECKLIST - GRADE 12 (continued)

PROSE The student will:	
C write narrative prose appropriate to literary study	
R write about personal experiences	
R apply elements of fiction to narrative prose	
R setting	
R plot	
R characters	
R point of view	
R theme	
R use descriptive words, phrases, and clusters	
R use figures of speech	
R simile	
R personification	
R alliteration	
R onomatopoeia	
R hyperbole	
R metaphor	
R use dialogue for a specific purpose	
C choose appropriate title	
R write for different audiences	

POETRY The student will:	
R write poetry appropriate to the literary study	

Appendix

Elementary

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TEACHING THE LANGUAGE ARTS

TEACHING THE LANGUAGE ARTS

What Are the Language Arts?

The language arts include virtually every means by which humans communicate: reading, writing, listening, and speaking. When viewed as processes through which a broad array of content can be mastered, these communication skills not only represent the foundation skills required for survival but also include the enabling skills that produce mature, independent learners. The goal is to extend each student's concept of communication as a means to acquiring and applying the information necessary for successful living in modern society.

How Are the Language Arts Related?

Listening and reading share common characteristics as receptive processes. The ability to comprehend information - to recall it, interpret it, and apply it - is essential to both. Teachers who help students become more proficient readers help them become better listeners as well.

Speaking and writing share common characteristics as expressive processes. Whether a child composes through speech or writing, certain abilities are required. The ability to gather information, select what is significant to the topic, organize it, and present it with clarity and a sense of audience is necessary in both oral and written composition. Teachers who help students develop these skills through oral reporting, for example, are supporting the written composition process as well.

How Should the Language Arts Be Taught?

Communication skills should be taught in much the same context as they are applied - not in isolation but in combination with one another. For example, except for recreational reading, we rarely engage in reading as a separate communication skill. More often, we take notes on what we are reading or use the material for discussion purposes. Thus reading, writing, and oral language are seldom used in isolation from one another. These basic communication processes are so interrelated that we move from one to another with ease as we approach daily tasks involving them.

Integrating the Language Arts

As much as possible, language and content area skills should be treated as a unified whole. This is the way they are most often used in real-life situations.

Students should be given activities that involve them in the use of two or more language processes in combination: for example, listening and reading, reading and writing, or reading and discussing.

Such activities will make both teachers and students more aware of how the various skills support one another. Sensitivity about the listening skills required in a poetry lesson or the kind of reading skills required to take notes for a written report is strengthened. Even when lessons are focused on one language skill, teachers should use every opportunity to help children apply other skills to their learning.

Coordination between oral and written language skills and content instruction such as physical and social sciences, humanities, and industrial arts is also needed. Students must be given opportunities to select and apply appropriate skills under guidance if they are to use them as life resources. In all subject areas teachers must give sufficent time to the instruction in the language skills required for students to gain access to the content under consideration. Teachers of language arts should know what topics are under consideration in the content areas so that they can support their students' efforts. Students studying ecology, for example, may be given help during their language arts class in locating and organizing relevant information and in preparing oral and written reports.

The language arts are only useful when they help us communicate about content that is significant to us. These processes - listening, speaking, reading, writing - merely facilitate our reception, expression, and application of content. At every level of instruction, process and content should be integrated.

Conclusion

Integrating the language arts requires a curriculum that not only stresses the teaching of reading, writing, and oral language in conjunction with one another but also emphasizes that they be taught through content of interest and importance to the learner. Every opportunity to interrelate instruction in the communication processes and to extend that instruction to the social and natural sciences is critical.

An approach that helps teachers to plan for integration allows instruction to take place in a natural, holistic manner. At the same time, administrative requirements for monitoring basic skills objectives in an organized way can be satisfied.

PLANNING AND ORGANIZING FOR INSTRUCTION

PLANNING AND ORGANIZING FOR INSTRUCTION

OVERVIEW

Language arts at the elementary level requires an atmosphere in which students are eager to express themselves. Setting the mood and motivating students before each activity is important. This can be done by reading a poem, discussing a topic, showing a film, telling a story, or taking students on a trip.

Meaningful opportunities for using communication skills as well as for practicing written and oral forms should be provided in all areas of the elementary curriculum.

By composing and dictating ideas gained through group discussions, students are eager to record their ideas while learning the mechanics of writing. Even as they compare stories they are gaining skills in organizing ideas and expressing them clearly and logically. The teacher must be alert as to when mechanics are needed by students and provide specific training. The evaluation of all language arts skills should be made according to grade level expectations.

SKILL SELECTION

Determining students' abilities is the first step in developing a year long language arts program. This can be accomplished by writing assignments, teacher made tests of specific skills, or teacher observation of student work during daily lessons in other curricular areas.

At the beginning of the year students are eager to share about their families and vacation experiences. These written and oral expressions can provide instructional insights for identifying a place to begin.

Evaluation of the first writing assignments should be based on the proper application of skills which were to be mastered in the previous years. The Scope & Sequence provides a key for the identification of these skills.

Through the year teachers continue to diagnose needed language arts skills. This diagnosis is based upon written and oral work produced by students in all subject areas. In this way teachers can identify needed language arts skills while working in the total curriculum. Skills are then taught directly as the need is identified.

SEQUENCE AND PACING

Writing activities should be organized so the skills build upon one another with more instructional time used for those skills which are introduced (I) at a particular grade level and those in which students are expected to achieve competence (A) by the end of the year. Skills which are to be retaught or reinforced (R) receive attention as students demonstrate their need for additional instruction. Individualized instruction will be necessary for certain students to maintain skills in which the majority of students have already achieved competence (C).

These symbols (I, R, A, C) are explained in the guide introduction and are used to identify the emphasis placed on each skill at each grade level.

LANGUAGE ARTS INTEGRATION CHART

The chart below illustrates the relationships among language arts skills. Any language activity can provide a basis for the development of skills in other areas that is logical and efficient.

		ORAL LANGUAGE		WRITTEN LANGUAGE	
		Listening	Speaking	Reading	Writing
ORAL LANGUAGE	Listening		Critical listening to the spoken word strengthens ability to reason and to respond orally. Listening provides a model for oral composition.	Listening to literature read aloud motivates reading and adds to one's store of information and enjoyment.	Listening to stories and reports provides the basis and stimulation for written composition.
	Speaking	Reporting, sharing, and discussion provide material for various types of listening.		Stories and poems may be read aloud or dramatized. Oral reports, descriptions, and explanations may be aided with written notes. Discussion may provide input for further reading.	Storytelling or reporting may be the outgrowth of or stimulation for composition.
WRITTEN LANGUAGE	Reading	Listening to literature read aloud strengthens auding skills for enjoyment and for special purposes. Reading and listening are receptive processes dependent on comprehension.	Reading provides material and models for oral composition: storytelling, reporting, dramatic reading, poetry.		Reading serves as a model and stimulus for written composition. Children read one another's material and that of professional writers.
	Writing	Written composition may be read aloud or tape-recorded for others to enjoy and to gain information.	Professional-or-child-authored materials may be read aloud. Notes may be used as basis for oral reports. Writing and speaking require ability to select significant ideas and organize with clarity and sense of audience.	Written composition produces charts, stories, and books for classroom use as reading materials.	

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LANGUAGE ARTS INTEGRATION CHART

The Language Arts Integration Chart is designed to help teachers achieve integration among the basic language arts skills.

The grid presents the relationships among language skills in a practical way. By applying the grid to a specific topic the teacher can generate a set of activities specific to the needs of a particular group that integrates all language skills around a specific topic.

To use the grid for planning:

1. Identify the unit or topic to be developed.
2. List major objectives for that topic.
3. Incorporate appropriate writing mechanics, reading skills, and oral communication skills.
4. Use the grid to outline activities that integrate skill development.

	ORAL LANGUAGE		WRITTEN LANGUAGE	
	Listening	Speaking	Reading	Writing
Friendly Letter	Listen to teacher explain about the pen pal program for the year.	Give ideas for information to include about selves and school in first letter. Discuss parts of a friendly letter.	Look at a model of a friendly letter on the board.	Write own letter to a member of another class using appropriate form - punctuation skills, commas, etc.
Report	Listen to class reports. - give attention - do not interrupt - ask appropriate questions about subject	Present report to class. - eye contact - clear voice and phrasing - good posture Follow notes or outline.	Read information about topic. Identify main ideas. Use index to locate information. Use resource books.	Take notes from reading. State facts in words and phrases. Organize into logical order. Write facts in complete sentences and paragraphs using proper mechanics and usage.
Paragraph	Listen to model paragraphs. - Identify main idea and supporting details. - Does it tell about one topic? - Listen for sentences that do not belong in paragraph.	Tell topic sentence of paragraph. State main idea and supporting details.	Read paragraph models and underline main idea. Cross out sentences that do not apply. Read a paragraph orally using indentation as clue for place to begin and end.	Indent first word of a paragraph. Write related sentences. Write a concluding sentence. Use appropriate punctuation and capitalization.

INTEGRATION OF LANGUAGE SKILLS

- Another approach to planning for integrated language arts instruction is illustrated on the chart below.
- Specific writing topics or activities are identified with objectives for writing mechanics, listening, speaking, and reading incorporated into the total activity.

TOPIC: Creative Writing - Character Development

MAJOR OBJECTIVE: Use elements of fiction to write narrative prose: characterization

OTHER OBJECTIVES:
- Writing Mechanics
- Reading
- Listening
- Speaking

CREATIVE WRITING: CHARACTER DEVELOPMENT

		Listening	Speaking	Reading	Writing
ORAL LANGUAGE	Listening		The student will view large picture slide of interesting character. The student will listen to teacher questions regarding the character's descriptions and personality. The student will discuss the character's physical and personality traits as evidenced in the picture or slide.	The student will listen as the teacher reads examples of literature story in character description and select such examples in books of their own choice. The student can read a character description and identify the language that makes it strong and effective.	The student will listen to a character description presented as a model and then write one of their own.
	Speaking	The student will explain orally the components of good character development and answer questions from classmates.		The student will formulate questions about the components of good character development (description) and then read good models of such in order to answer those questions.	The student will view large picture or slide of interesting character and brainstorm a list of adjectives which describe that character. The student will then use the brainstormed lists and write a description of the character.
WRITTEN LANGUAGE	Reading	The student will read a description of a character and choose one and then listen to each other as they critique the models as to strength of character development.	The student will read a character description and present a short speech or dialogue so that the character's personality is evident.		The student will read a character description and make a list of specific descriptions.
	Writing	The student will write character descriptions and listen to each other as they present their written products.	The student will write and perform skits in which character dialogue acts as a strong indicator of character personality.	The students will write character descriptions and then exchange them with each other to be read and evaluated as to strength and effectiveness of character development.	

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LANGUAGE ARTS-CONTENT AREA INTEGRATION CHART

The Language Arts-Content Area Integration Chart is designed to help teachers achieve integration both among the basic language arts skills and between those skills and the content areas.

The grid presents the relationships among the basic skills in a practical way. By applying the grid to a specific grade level and topic the teacher can generate a set of activities specific to the needs of a particular group. An entire unit of work can be built in a way that accounts for both content and language arts instruction. To use the chart, teachers are asked to:

1. Decide on a content theme. Science or social studies themes work best.
2. Decide on a limited number of specific content and skill goals and objectives as indicated in appropriate curriculum guides.

FIRE SAFETY

		WRITTEN LANGUAGE		ORAL LANGUAGE	
		Listening	Speaking	Reading	Writing
ORAL LANGUAGE	Listening		Students share their fire safety plans for their family home.	Students listen as teacher reads a story about fire safety in the home.	After listening to a story students write the safety rules that were in the story.
	Speaking	Students listen to and discuss the fireman's explanation of fire safety procedures. Students ask questions related to presentation.		Students answer questions aloud related to the story read on fire safety.	Students brainstorm fire safety rules and choose one rule to develop into a safety story.
WRITTEN LANGUAGE	Reading	Students read a story about firemen and listen to a guest speaker from the fire department.	Students look at and read a diagram of a fire truck and then tell about equipment on the truck.		Students read about a ride on a fire truck. Students write about their ride on a fire truck.
	Writing	Students write a fire safety poem and perform for the class.	Students write dialog for an emergency phone call and perform it as a skit.	Students write exclamatory sentences about an emergency situation and read to the class using correct expressions.	

LANGUAGE ARTS-CONTENT AREA INTEGRATION CHART

Integration Charts can be used to organize a set of integrated activities around a theme. Positive outcomes associated with using the charts include the following:

- Teachers are forced to think in terms of process and content simultaneously. The activities they plan emerge as the result of a purposeful effort to integrate skills. They are not activities planned for activity's sake. Teachers not only know what they plan to do but why.

- By purposely merging process and content, teachers can reduce the constant problem of trying to find time in the day for all that is considered important.

- If the students have been properly motivated, there is built-in interest in the application and development of the language arts skills. Desire to get at and apply the content promotes language arts instruction.

- Identifying the objectives in advance helps teachers to focus their activities on the specific skills or subskills for which they may be accountable.

- At a time when accountability for specific skills is stressed, teachers can engage children in interesting activities related to topics that naturally emerge in the classroom and still feel in control of systematic skills instruction.

- Specific subskills may be accounted for by breaking down any one of the communication skills presented. For example, if a teacher wants to concentrate on oral reporting as the type of speaking activity to be stressed in a particular unit or theme, the following subskills might be emphasized and evaluated: organizes information well, speaks clearly, and has a sense of audience. Some of the activities slotted into the "Speaking" boxes in the grid would allow practice in the demonstration of those subskills.

WRITING AS A PROCESS

Writing is a process that consists of several steps. These steps are outlined in slightly different ways but all include pre-writing, writing, editing, and final draft activities. A description of the writing process is included on the following page.

WRITING IS A PROCESS

by Dr. Marion D. Toth

Writing is a process consisting of seven distinct and separate steps.

1. GETTING READY TO WRITE

Speaking, listening, observing, conversing, asking, note taking, interviewing, researching, sorting thoughts, brainstorming, creating awareness lists, drawing, remembering, and generating ideas.

2. DISCOVERING

Allowing a flow of ideas to take shape and form in written words, exploring memories, obtaining a visual representation of inner thought, building on "getting ready to write activities," using written language, bringing ideas from inside the mind into a tangible form, releasing memories, creating thought associations and recording a flash of memory as the pen moves across the paper.

3. PREPARING THE FIRST DRAFT

Examining the discovery writing, using the "discovery writing" as a beginning for the draft, selecting, ordering, planning a beginning, writing what is intended, preparing a manuscript to discuss with friends.

4. REVISION

Listening for the rhythm of words, examining sequence and order, selecting best ideas, improving the beginning or improving the ending, asking, "Does it say what I mean?", looking for freshness, trying to use appropriate words, reading the first draft out loud, sharing with a friend who evaluates honestly, looking for details to support main ideas, doing one's best to communicate clearly, selecting the most appropriate words, crossing out and adding words, phrases, and sentences, rewriting.

5. EDITING

Correcting spelling, punctuation, capitalization, mechanics, grammar, and following standard conventions of printing.

6. CORRECT COPYING

Making the final copy for publication and display.

7. SHARING AND RESPONDING

Enjoying the sensation of accomplishment, replying to the comments of classmates and friends who read the finished project, growing from conversations, and the sharing of the written word.

IMAGINATIVE WRITING

-TECHNIQUES

-STRATEGIES

TECHNIQUES WHICH STIMULTE IMAGINATIVE WRITING

Alvina T. Burrows

Pre-Conditions: (1) Many opportunities are available to use various media (paint, music, dance, clay, etc.) and children are encouraged to explore and experiment; (2) Children are assured of a warm reception for their products and of a sense of personal worth.

1. Read aloud all stories and poems children are willing to share with the class. Look for enjoyable parts. Allow no negative criticism. Keep discussion brief.
2. Keep stories in a safe place in school. Each child should have a folder or envolope to keep his material privately. Stories are not corrected or rewritten. They are for enjoyment. (If a story is to be included in a class book or used as a gift for a parent, it must be corrected, edited, copied, proof-red.)
3. Read aloud stories written by other children as a "starter," suggest using some of the same charactes for new stories.
4. Teacher makes up a story and either tells or reads it, inviting the class to suggest ideas. Tales about real or imaginary pets and invention of mischievous tricks for them to do often triggers imagination.
5. Urge the "adoption" of a family of animal characters through whom the children explore human relations, exercise power, manipulate events. They add new characters and add new dimensions to old ones.
6. Make simple puppets, sketch stick figures or more complete pictures of characters either human or animal. Children tell what their characters hate, like, eat, how they trave, what their tastes are, where they live. These inventions often can lead to dictation of writing.
7. Read aloud a story and stop at a crucial point for the children to finish. Children re-write their own edition of a folk tale. Emphasize uniqueness of re-naming old characters, new events to convey main content of the story.
8. Use a five-minte "scribble" period to see how many different story ideas children can start. Do this after a period of reading or talking or other ways of "warming up" ideas.
9. Choose a folk hero such as Mafuto or Paul Bunyan or Ulysses to invent new dangers and triumphs for. Begin with oral sharing; then suggest writing.

10. Talk about a toy or machine that comes alive or invent a new one (like Homer Price's homework machine); tell tales about the episodes they live through.

11. Let primary children dictate stories to a teacher, aide, or volunteer parent. These can be typed or printed for children to reread. Stories can also be dictated on tape and played both for groups or entire class.

12. Give each child a notebook or journal that is his own, not to be graded and shared only when he wishes to. Students can write and/or illustrate anything they wish. When the child shares the journal, it is never corrected.

13. Stimulate children to write by having wordless books. Most libraries will have some or create your own with cut-out pictures and let students write the story.

14. Read to children and let them write following a book's pattern. See bibliography

STRATEGY TO DEVELOP CHILDREN'S WRITING FROM LITERATURE

CIRCLE STORIES

Circle stories capitalize on a visual diagram to guide students' comprehension, discussion, and writing of their own stories. This strategy follows a predictable pattern that children can learn to identify and duplicate. The main character starts at one location and, after a series of adventures, returns to the starting point to live happily every after. Stories like Journey Cake, Ho (Sawyer, 1953), Millions of Cats (Gag, 1928), and The Runaway Bunny (Brown, 1942) are examples of this circular pattern.

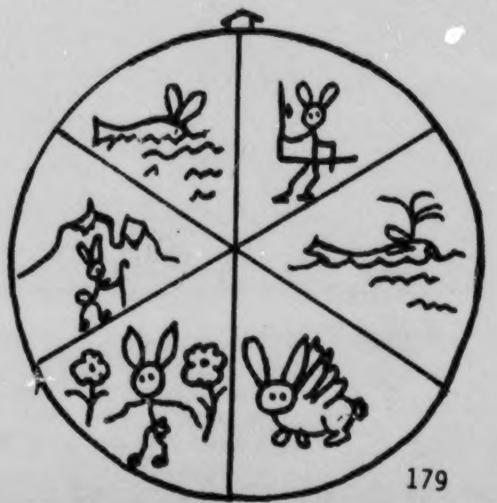
To teach this strategy, the teacher draws a large circle on the board or butcher paper and divides it into as many pie shaped parts as there are adventures in the chosen story. At the top of the circle, a house is drawn to represent the beginning and ending of the character's journey, whether that place is "home," the cabin of the journey cake, or Mother Rabbit's lap.

After the teacher reads the story aloud, the class recalls the story to decide the sequence of events that needs to be pictured in the circle diagram. For example, the sequence of adventures in The Runaway Bunny is based on a class discussion of story events.

The circle story strategy can be extended for small group work. Each group is given a story to diagram on large papers. Each child in every group is given a portion to illustrate in order to complete the whole diagram. Using large paper for this process allows children in each group to draw pictures simultaneously. Some children will want to label pictures while others may write their character as the activity progresses. Of course sharing the finished products increases opportunities for language, reinforces the story pattern, and above all adds to the fun.

The teacher will recognize the success of this strategy when the children can use this pattern as they write their own original stories. Equally satisfying is the spontaneous recognition of the circle story pattern weeks later when a new book or a story is read.

Circle story diagram of "The Runaway Bunny"



ENRICHMENT

Many students can benefit from an in-depth study of reading and writing. They are able to utilize their language skills in ways that involves them creatively. On the next pages are descriptions of two valuable programs in which some students may participate.

Young Authors' Conference

The Young Authors' Conference is an opportunity to extend and enrich the writing program at the elementary and middle school levels.

It provides a purpose for writing which stimulates interest and the desire to improve writing skills and awareness. During the months of preparation increased and varied writing experiences encourage creativity and self-expression. The primary goal for students is the development of attitudes and abilities that will make them confident, competent writers.

Conference Activities

Those presenting books at the conference will have an opportunity to share their book writing experiences with the other young writers. These groups usually include between 6 and 8 pupils. There will also be an opportunity for the young authors to be part of a larger group (from 30 to 40) to hear from a particular author and the types of writing he does. Inspiration sessions, comprised of 15 to 20 students, are designed to provide students with ideas for writing.

JUNIOR GREAT BOOKS - READING ENRICHMENT

Junior Great Books is a program of interpretive reading and discussion for elementary and middle school students. The program provides a course of study that increases the capacity of students to enjoy literature and to discuss ideas. Because of its emphasis on interpretive reading, listening, and speaking skills, Junior Great Books is suitable for reading enrichment experiences.

The program teaches young people to formulate and ask questions as well as answer them. Students are taught to read interpretively and to think reflectively. To accomplish this purpose, students learn to figure out an author's meaning by using their own responses as they read, and to test their responses through "shared inquiry," a method of discussion developed in the program. Students are encouraged to discuss what genuinely puzzles them in what they read. They are encouraged to try out explanations of the meaning of a piece and to realize that false turns and "wrong" answers are an essential part of an interpretive process.

The reading selections in the program are outstanding works of literature of the past and present that students find enjoyable to read and that lend themselves to extended discussion.

COMPUTERS

Computers may be used to enrich a child's language arts experiences. A variety of software is available that students may use to edit or revise stories. Also, programs are developed for drill and practice of language arts skills. The following is a list of computer software relating to language arts and available in the district.

SW 651.7 BANK STREET WRITER, Broderbund APDSK-80, 1982
Ba 1 1dk (Apple II, II+, IIe) 48k Guide IM
An easy-to-learn, easy-to-use word processing program for typing stories, letters, reports, etc.
Printer optional.

SW 651.7 BANK STREET WRITER, Scholastic, 1983
Ba 2 1dk (Apple II) 48k Guide IM
A word processing program for students and teachers. Teaches students to write, revise, store, retrieve, and print text.
Printer optional.

SW 651.7 BANK STREET WRITER, Broderbund COMSDK-82, 1982
Ba 3 2dk (Commodore) 48k Guide IM
An easy-to-use word processing program for typing stories, letters, reports, etc.
Printer optional.

SW CROSSWORD MAGIC, Softsmith
The student or teacher constructs crossword puzzles ranging in size from 3-by-3 to 20-by-20 box dimensions.

SW THE FACTORY, Sunburst
1dk (Apple) 48k Guide IM
Students develop inductive thinking and integrate their skills in visual discrimination, spatial perception, understanding sequence, logic and efficiency.

SW 651.7 KIDWRITER, Spinnaker, 1984
Ki 1 1dk (Apple II+, IIe) 48k Guide PI
A beginning word processing program. Uses pictures as well as words.

SW 652.3 MASTERTYPE: THE TYPING INSTRUCTION GAME,
Ma 1 Scarborough, 1982
1dk (Apple II, II+, IIe) 48k Guide IM
A fun-filled game that teaches typing skills.

SW 652.3 MICROSOFT TYPING TUTOR II, Microsoft, 1982
Mi 1 1dk (Apple II, II+) 48k Guide IMH
A program designed to teach or improve typing skills.
Printer optional.

SW MOPTOWN HOTEL, The Learning Company
1dk (Apple II, IIe) 48k Guide PI
The Bibbits and Gribbits help kids acquire logic and language skills.

SW MOPTOWN PARADE, The Learning Company
1dk (Apple II, IIe) 48k Guide PI
Program teaches logic, strategy development, and pattern recognition.

SW PARTS OF SPEECH I, Bertamax Inc.
3dk (Apple) 48k Guide IM
Provides practice in recognizing the part of speech of a given word.

SW 372.4 READABILITY FORMULAS, EBE, 1984
Re 33 1dk (Apple II) 48k Guide Prof
Designed to assist in determining the readability level of reading selections.

SW 651.7 STORY MACHINE, Spinnaker, 1982
St 1 1dk (Apple II+, IIe) 48k Guide PI
Words and pictures teach simple writing skills.

SW STORYTELLING SEQUENCE, Right On Programs
1dk (Apple II+, IIe) 48k Guide PI
Students are introduced to sequence and logic through storytelling.

SW TERRAPIN LOGO, Terrapin, Inc.,
1dk (Apple II) 48k Guide PIM
Children quickly learn to draw complex figures on the screen as they develop skills in problem solving, critical thinking, and spatial relationships.

SW 651.7 THE WORD HANDLER II, Silicon Valley, 1982
Wo 1 1dk (Apple II) 48k Guide IM
A word processing program for writing stories, letters, creating and storing files, etc.
Printer optional.

SW 651.7 SARDAX PLUS, Microdynamics, 1981
Za 1 2dk (Apple) 48k Guide Prof
Easy-to-use, powerful word processing program.

EVALUATION

- Teacher Evaluation

- Student Evaluation

- Proofreading

PROCEDURE FOR HOLISTIC SCORING

The purpose in holistic scoring is to get a reliable, unbiased rating of each paper's overall quality. To accomplish this, scoring papers with another teacher of the same or the next grade level is a great idea. By scoring each other's papers the natural bias from recognizing students' papers is eliminated.

To score the papers, first browse through them getting a general idea of the overall quality. Continue the browsing until you have identified a "range finder" paper you consider very good, one good, one weak, and one very weak. The very good "range finder" should be roughly representative of the best papers but not the very best. The good ones should be roughly representative of the next level of the papers. Of course, the very weak "range finder" should not be the weakest paper.

Next, lay the "range finder" papers out and mark them 1, 2, 3, and 4. Now, go through the rest of the papers and put those similar to the "1" in overall quality on top of the "1"; put those similar to the "2," "3," and "4" on their respective piles and mark accordingly.

INTERPRETING THE RESULTS OF HOLISTIC SCORING

Record the scores of each paper in your grade book. Also, make copies of your four range finder papers and keep all of these original papers.

After you have completed a term or a unit in composition, you can give the students the same writing assignment in the same way. Shuffle the old papers in with the new papers. Using the original range finders, see how your group has improved, who has improved, and by how much. In most cases, just looking at the papers (original and new) side by side with the student and/or parents will demonstrate the improvement.

The papers will not help you plan your instruction unless you apply analytic scoring and the PILGOU Scales to the same papers.

ANALYTIC SCORING

THE PILGOU SCALES

The PILGOU Scales developed from a lot of hard work on the part of every member of the McLane Elementary School project staff. After considerable brainstorming, listing, discussing, sorting and refining, it was found that staff used, generally, the same ten factors in holistically scoring their papers.

Six of the ten factors which emerged from all their deliberations were:

PURPOSE -- Clearly to the point assigned

INFORMATION -- Supportive of main idea

LANGUAGE -- Words well chosen and interesting

GRAMMAR -- Rules followed

ORGANIZATION -- Logical sequence of thought, well paragraphed

USAGE -- Words properly used

A rating scale for those elements was developed, the PILGOU Scales.

RATING THE HOLISTIC SCORING PAPERS

For the six factors identified a teacher can rate the students' holistically scored papers by thinking of the level of performance expected by the end of the year and rating the papers accordingly.

Each of the papers is rated on one of the six factors and then the next factor. That is, first go through all of the papers and rate them on the Purpose, the degree to which the writer sticks to the point assigned. Let a "4" rating represent the achievement goal for the year. All papers are evaluated according to this goal.

After scoring a paper on Purpose, mark the score on the writer's "Assessment Record for a Composition." (See next page.) When all papers have been scored on Purpose and recorded on the assessment record, each of the other factors are completed. Since the record sheets are kept in the same order as the papers and since the scoring is holistic, impressionistic fashion, it is fast. When completed, a partial profile for each student provides information on which to base plans.

ASSESSMENT RECORD FOR A COMPOSITION

WRITER____________________________ DATE____________________

COMPOSITION________________________ RATER____________________

	PILGOU RATINGS				WEIGHT	SCORE
	Not at all			Very well		
PURPOSE						
Clearly to the point assigned	1	2	3	4	____	____
INFORMATION						
Supportive of main idea	1	2	3	4	____	____
LANGUAGE						
Words well-chosen and interesting	1	2	3	4	____	____
GRAMMAR						
Rules followed	1	2	3	4	____	____
ORGANIZATION						
Logical sequence of thought, well paragraphed	1	2	3	4	____	____
USAGE						
Words properly used	1	2	3	4	____	____
CAPITALIZATION	1	2	3	4	____	____
PUNCTUATION	1	2	3	4	____	____
HANDWRITING	1	2	3	4	____	____
SPELLING	1	2	3	4	____	____

You now have information on which to base plans for a) instruction, b) grouping for instruction, and 3) holding conferences with parents and/or students.

EVALUATING COMPOSITION

Analytic Scoring

Evaluating compositions must be, to some extent, a complex and subjective exercise. Few teachers have time to appraise each paper analytically. To make the job easier, a set of criteria has been provided against which compositions may be measured.

Criteria have been established, ranging from purely mechanical skills such as handwriting and punctuation to qualitative skills such as organization and style. A range of quality from 1 (below average) to 5 (superior work) is provided for each criterion.

1. HANDWRITING

1 Handwriting is difficult to read or illegible. Spacing is inconsistent. Letter formation is faulty, with loops missing, letters not closed, and so on.

3 Handwriting is legible, but with some inconsistencies in letter formation and spacing.

5 Handwriting is legible. Spacing and letter formation are consistent.

2. SPELLING

1 Frequent errors occur in the spelling of familiar words. The student shows little grasp of spelling patterns taught at this level.

3 Few spelling errors occur in familiar words. The student correctly spells some unfamiliar words that have familiar spelling patterns.

5 Few spelling errors occur in familiar words. The student correctly applies spelling generalizations to unfamiliar words.

3. CAPITALIZATION

1 Initial words in sentences, I, and proper nouns are often not capitalized.

3 Intial words in sentences and I are nearly always capitalized. Most proper nouns are capitalized.

5 Initial words in sentences, I, and proper nouns are capitalized. The student correctly applies rules of capitalization to unfamiliar proper nouns and titles.

4. PUNCTUATION

1 End punctuation is used incorrectly or not at all. Internal punctuation taught at this level is used incorrectly or not at all.

3 Few errors are made in end punctuation or internal punctuation or taught at this level.

5 End punctuation is used correctly. Few errors are made in internal punctuation taught at this level. The student correctly applies rules of punctuation to unfamiliar or uncommon sentence structures.

5. GRAMMAR/USAGE

1 Frequent errors occur in subject-verb agreement, use of subject and object pronouns, and placement and use of modifiers, even in simple sentences. Informal or nonstandard English is often used.

3 Occasional grammatical errors occur. Standard English is usually used; writing contains few informal usages.

5 Errors in grammar are infrequent. Standard English is usually used. The student correctly applies rules of grammar to complex or unfamiliar sentence structures.

6. SENTENCE STRUCTURE

1 Simple sentences are used almost exclusively. Sentence fragments and run-on sentences occur frequently. Awkward constructions and transitions are common.

3 Sentence structure varies. Few sentence fragments and run-on sentences occur. Transition's are fairly smooth.

5 Sentence structure varies. Transitions are smooth.

7. PARAGRAPH DEVELOPMENT

1 Topic sentences are rarely used. Detail sentences do not keep to the topic. Sequence of ideas and temporal sequence are random and confusing. Transitions are awkward.

3 Topic sentences are usually used. Most detail sentences keep to the topic, but some may be irrelevant or out of place. Sequence is generally appropriate. Transitions are generally smooth.

5 Topic sentences are used consistently. All detail sentences keep to the topic. Sequence is consistently appropriate. Transitions are smooth.

8. ORGANIZATION OF IDEAS

1 Development is incoherent. Writing lacks a focused introduction and conclusion. Transitions are awkward, confusing, or nonexistent.

3 Development is adequate. Writing may lack a clear introduction or conclusion. Transitions are fairly smooth.

5 Development is logical and balanced. Introduction and conclusion are clear and consistent. Transitions are smooth.

9. QUALITY OF IDEAS

1 Intent is not obvious. Supporting details are irrelevant or lacking. Coverage of topics is inadequate. Ideas are often unoriginal and uninteresting.

3 Intent is clear and relates to the assignment. Development is adequate, but some details may be irrelevant. Ideas may lack creativity.

5 Intent is clear and relates to the assignment. Development is logical and balanced. Writing is thoughtful and creative.

10. WORD CHOICE/STYLE

1 Language is trite and immature. Writing may be inappropriate to the purpose of the exercise. Style is impersonal and flat and holds little appeal for the reader.

3 Language is usually appropriate to the purpose of the exercise but may contain cliches. Style may be inconsistent, but the reader's interest is usually maintained.

5 Language is vivid and appropriate to the purpose of the exercise. Style is expressive and holds the reader's interest.

COMPOSITION EVALUATION FORM

A Composition Evaluation Form is provided on the next page to aid you in assessing, tracking, and comparing your students' composition skills. You may choose not to use it for every lesson. It is flexible enough to allow you to evaluate your student's work selectively concentrating, for example, on capitalization and punctuation in earlier units and proceeding to more qualitative analysis as your students' mechanical skills improve.

On the rating scale a score of 5 indicates superior work, 4 indicates work that is above average, and 3 indicates writing that is average in terms of the student's grade level. A score of 2 implies below-average work, while a rating of 1 indicates poor quality and suggests that the student needs considerable help in a specific skill area.

Composition Evaluation Form

Student's Name ______________________________

Assignment ______________________________

	Rating	Comments
1. Handwriting	1 2 3 4 5	
2. Spelling	1 2 3 4 5	
3. Capitalization	1 2 3 4 5	
4. Punctuation	1 2 3 4 5	
5. Grammar/Usage	1 2 3 4 5	
6. Sentence Structure	1 2 3 4 5	
7. Paragraph Development	1 2 3 4 5	
8. Organization of Ideas	1 2 3 4 5	
9. Quality of Ideas	1 2 3 4 5	
10. Word Choice/Style	1 2 3 4 5	

STUDENT EVALUATION

Students should be helped to establish goals and evaluate their written work, so they can recognize and appreciate good writing of their own and others. Specific criteria for evaluating and revising assignments should be provided. These criteria should be based on instructional objectives and form the basis of all evaluation. Further instruction should result from careful study of students' work.

For final evaluation of each assignment, the original objectives and criteria which were given to the students when the lesson began should be used to determine future instructional needs.

Revision Groups

The use of "revision groups" is advocated as a means of improving written expression while, at the same time, making the writing process a more enjoyable act. Corrections offered by a classmate may be prone to be more easily accpeted than a teacher's suggestion for revision.

The interaction of groups of children engaged in serious questions of organization, word choice, and respect of written conventions is, perhaps, the most promising possibility of a well-organized program of written composition. The revision group procedure can help make this interaction possible.

In general, the revision period is a time when small groups of children come together to discuss one another's attempts to get ideas on paper. Each child becomes both author and critic; he is charged with improving his own writing with the help of others and helping others to improve through his own ideas.

During the laboratory period the teacher becomes a consultant on writing problems. Textbooks, dictionaries, and writing folders become resources for the use of groups and individuals.

Groups of four or five pupils seem to offer the best-sized group for the laboratory procedure. Larger groups seem to get in each other's way; smaller groups are decimated by the absence of one child.

Teachers will differ in the basis for their grouping of pupils in writing labs. Some will prefer to group strong writers with their peers; weaker writers with weaker writer's. A few teachers will want to mix strong writers with weak ones on the premise that the weak will learn from the strong.

The usual time to use a revision session is after the pupil has finished the first draft of a paper. In these sessions, the first step is to help the writer revise his first draft. A later session may be used to help with the proofreading and correction process. To prevent too much concern for mechanical matters the revision groups might look for only one kind of error at one time. The second draft will catch many errors.

Group Sharing

In using the revision group procedure teachers should keep in mind that the group is not a substitute for the sharing of enjoyable papers with the entire class. Many teachers will ask the groups to select one or two papers worth sharing with everyone, and thereby give practice in making critical judgments.

Help the class make a list of questions to ask when revising a story. Tell the pupils they should use the list as they work on the lesson and then see if they need to add more questions. Questions such as the following might be expected: Does the writer keep to the point? Does he have an interesting beginning? Does he give clear word pictures?

If the pupils need additional practice before suggesting revisions for one another's stories, present a sample story on the chalkboard or overhead. Have the class members work together in deciding what is wrong and in suggesting ways to improve the story.

PROOFREADING

Some pupils have genuine difficulty in finding errors in their own work. Since what they have written is familiar to them, they reread it hastily and do not see the errors. Suggest these techniques to help such pupils correct their papers.

- Read the paper backwards word by word. Since the words are not in context, the pupil looks more carefully at each one.

- Read the paper out loud. Pauses and changes in pitch will provide clues, especially to needed punctuation. As the pupils mature, they begin to recognize awkward or unnatural phrasings when they listen to what they have written. A pupil can soon spot phrases which impede the rhythmic flow of words.

- Write the paper again. Copying takes time and requires the careful attention which leads to the detection of errors. This method cannot be used in all circumstances, but on occasion it may be helpful. A pupil may recopy a first draft or a paper in which (he has been told by the teacher of a classmate) there is a mistake which he cannot find.

It may be desirable, especially with pupils who have many errors, to emphasize only one or two of these questions at a time. Some pupils cannot hold so many ideas in their heads at one time. As they reread the story, they may forget all the items they should be looking for. These same pupils may not have the persistence to read the story again for each question. It may be desirable to have the pupils look for and find one or two kinds of errors, especially early in the year. Later the pupils can be encouraged to look for more. As they become faster at proofreading, they may also be asked to read the story more times.

PROOFREADER'S CHECKLIST

1. Have I put punctuation marks where they are needed?
2. Have I begun each sentence with a capital letter?

   Have I used capital letters for all words that need them?
3. Have I used the right plural forms?
4. Have I spelled each word correctly?
5. Have I included all necessary words?
6. Have I said exactly what I wanted to say in such a way that the reader will know what I have in mind?

*Remind the students that proofreading is done after making improvements in the content (ideas) of the story.

Proofreading Marks

Mark	Reasons	Example
^	something left out	When is Halloween^
/	wrong letter or punctuation mark	O Halloween is in ~~o~~ctober.
—	misspelled word	It is a $\overset{\text{happy}}{\underline{\text{hapy}}}$ day.
¶	new paragraph	
〰	this is not a sentence	Ran home quickly.

GLOSSARY

GLOSSARY OF LITERARY TERMS

ALLEGORY - a method of representation in which a person, abstract idea or event stands for itself and for something else; extended metaphor in fiction where the author intends characters and their actions to be understood in terms other than their surface appearances and meanings. Forms of allegory are the parable, the fable, even satire.

ALLITERATION - the repetition of consonant sounds. For example, He told a tale of terror.

AUDIENCE - a group or assembly of listeners, but the word has been extended to include all spectators, as at dramatic and sports events and also those reached by newspapers, magazines, books. In literary study audience usually means "readers," agents who react to a work of literature.

AUTOBIOGRAPHY - an account of oneself written by oneself; a continuous narrative of what the author considers major events of his life.

BIOGRAPHY - a written account of a person's life or an account of the lives of any small and closely knit group, such as a family. A continuous, systematic narrative of past events as relating to a particular people, country, period, or person.

CAUSE AND EFFECT - much of what we read is the result of cause-and-effect relations where cause is the force from which something results and an effect is that which is produced by some agency or cause.

CHARACTER - in literature, a person represented in a story, novel, play, etc.

CLIMAX - the moment in a play, novel, short story, or narrative poem at which a crisis comes to its point of greatest intensity and is in some manner resolved.

FABLE - a short, simple story usually with animals as character, designed to teach a moral truth.

FAIRY TALE - a story about elves, dragons, sprites, and other magical creatures, which usually have mischievous temperments, unusual wisdom, and power to regulate the affairs of man.

FANTASY - extravagant and unrestrained imagination; action occurs in a nonexistent and unreal world and involves incredible characters.

FIGURATIVE LANGUAGE - descriptive language which is not meant to be taken literally. Idioms, similes, metaphors, personifications are examples of such.

FIGURES OF SPEECH - expressive uses of language in which words are used in other than their literal senses so as to suggest pictures or images in the readers' mind. Simile, metaphor, alliteration, and hyperbole are examples of such.

FOLKTALE - a legend or narrative originating in, and traditional among a people, especially one forming part of an oral tradition. Can include myths and fairy tales.

FREE VERSE - verse that lacks regular meter and line length but relies on natural rhythms.

HYPERBOLE - obvious and deliberate exaggeration; an extravagant statement; a figure of speech not expected to be taken literally.

IDIOM - a phrase or expression whose meaning cannot be understood from the ordinary meanings of the words in it. For example, "It's raining cats and dogs." and "We turned the tables on them."

LEGEND - a tradition or story handed down from earlier times and popularly accepted as true; any fictitious tale concerning a real person, event, or place.

METAPHOR - a comparison that does not use "like" "as," or "than;" used as figurative language. Examples: "He is a lamb."

MYTH - a legendary or traditional story, usually one concerning a superhuman being and dealing with events that have no natural explanation. Myths usually attempt to explain a phenomenon or strange occurance without regard to scientific fact or common sense.

NARRATION - a form of discourse, the principal purpose of which is to relate an event or series of events. Narration appears in history, news stories, biographies, etc., but is usually applied to such forms of writing as the anecdote, fable, fairy tale, legend, novel, short story, tale. The primary appeal of narration is to the emotions of the reader or hearer.

ONCMATOPOEIA - series of words that copy the sound of the things they name. For example: hiss, ding-dong, bong, cluck.

PARABLE - a story designed to convey some religious principle, moral lesson, or general truth. It always teaches by comparison with actual events.

PERSONIFICATION - when human traits are given to non-human things: "The raindrops danced on the roof."

PLOT - a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces (conflict) to a climax and a denouement. Different from story line or story (the ORDER of events.) This distinction between plot and story line is made clear by Forster, an English novelist: "We have defined story as a narrative of events arranged in their time sequence. A plot is also a narrative of events, the emphasis falling on causality (see cause and effect). "The king died and then the queen died," is a story. "The king died, and then the queen died of grief," is a plot.

POEM - a composition in verse that is characterized by a highly developed artistic form, the use of rhythm, and the employment of heightened language to express imaginative interpretation of a situation or an idea.

POINT-OF-VIEW - in literature point of view has several meanings. 1) physical point of view has to do with position in time and space from which the writer approaches, views and describes his material. 2) mental point of view involves the author's feelings and attitude toward his subject. 3) personal point of view concerns the relation through which a writer narrates or discusses a subject, whether first, second, or third person.

PROSE - the ordinary form of spoken and written language; applies to all expression in language that does not have a regular rhythmic pattern.

PUN - a play on words; the humorous use of a word emphasizing different meanings or appplications.

SATIRE - the ridiculing of folly, stupidity, or vice; the use of irony, sarcasm, or ridicule for exposing or denouncing the frailties and faults of mankind; usually involves both moral judgment and a desire to help improve a custom, belief, or tradition.

SCIENCE FICTION - a narrative which draws imaginatively on scientific knowledge, theory, and speculation in its plot, theme, and setting; a form of fantasy.

SETTING - the when and where of a story.

SHORT STORY - a relatively short narrative (under 10,000 words) which is designed to produce a single dominant effect and which contains the elements of drama. A short story concentrates on a single character in a single situation at a single moment. Even if these conditions are not met, a short story still exhibits unity as its guiding principle. An effective short story consists of a character (or group of characters) presented against a background, or setting, involved through mental or physical action, in a situation. Dramatic conflict is the collision of opposing forces which are at the heart of every short story.

SIMILE - a comparison that uses the words "as," "like," or "than." For example, "The night was as black as ink." and "Her smile is like a sunny, summer day."

SPOONERISM - the transposition of initial or other sounds of words. For example: "Beery wenches," for weary benches.

STORY - a narrative, either true or fictitious, in prose or verse designed to interest, amuse, or inform readers or hearers; a narrative of events arranged in their time sequence.

THEME - often considered the author's intent. What is the question the author is trying to answer? The sum total of a plot; central message; the message or moral implicit in a work.

GRAMMATICAL TERMINOLOGY

A. PARTS OF SPEECH

1. Noun
2. Pronoun
3. Verb
4. Adjective
5. Adverb
6. Preposition
7. Conjunction

B. PARTS OF A SENTENCE

1. Subject
2. Predicate
3. Phrase

C. SENTENCE PATTERN

D. TYPES OF SENTENCES

E. TRANSFORMING SENTENCES

F. EXPANDING SENTENCES

G. COMBINING SENTENCES USING COORDINATION

H. MECHANICS OF WRITING

1. Periods
2. Commas
3. Hyphens
4. Quotation Marks

I. USAGE

Double Negative

GRAMMATICAL TERMINOLOGY

A. PARTS OF SPEECH

1. NOUN.......A noun names a person, place, or thing.

singular noun....names one person, place, or thing
plural noun......names more than one
common noun......names any person, place, or thing
proper noun......names a particular person, place, or thing. Each important word in a proper noun begins with a capital letter. i.e. Statue of Liberty
Possessive noun..shows ownership - The apostrophe follows the owner. The possessive form of singular nouns is usually made by adding an apostrophe and s. The possesive form of plural nouns ending in s is usually made by adding just an apostrphe. For plural nouns not ending in s, an apostrophe and s is added. i.e. children's books

2. PRONOUN..........A pronoun is a word used in place of a noun. I, me, you, he, him, she, her, we, us, they, them, and it are pronouns.

3. VERB.............A verb is a word that shows action or state of being.
i.e. He moved the chair.
He is happy.

special verb be..The verb be tells what someone or something is or is like. The verbs am, are, is, was, and were are forms of the verb be.

verbs of more than one word....A verb may be more than one word. The main verb shows the action. It is the last word of the verb. The helping verb does not show action. i.e. Fran is running home. is - helping verb running - main verb

Helping verbs include:
are
was
were
have
has
had
am
been
is

	present tense verb	A present tense verb shows action that happens now. i.e. Jon catches a ball. Add s to most verbs to form the present tense if the subject is a singular noun. i.e. Harry runs. Add es to form the present tense of verbs ending in s, x, ch, or sh if the subject is a singular noun. i.e. Mom fixes the radio. Do not add s or es to form the present tense of a verb if the subject is plural, or I or you. i.e. The painters finish early. You ski well.
	past tense verb	A past tense verb tells about an action that has already happened. i.e. Yesterday I helped Peter. Add ed to most verbs to form the past tense. i.e. jumped, cooked If the verb ends with a vowel-consonant, double the last consonant and add ed. i.e. (jog - jogged) If the verb ends with e, drop final e and add ed. i.e. (wave - waved) If the verb ends with consonant y, change the y to i and add ed. i.e. (fry - fried)
	Past tense with helping verbs	Helping verbs may be used with past tense verbs. Verbs that end in ed in the past tense keep the same spelling when used in the past tense with helping verbs. i.e. have talked Some verbs change their spellings in the past tense. i.e. began, have begun
4.	ADJECTIVE	a word used to describe or modify nouns or pronouns. i.e. We had a red kite.
5.	ADVERB	a word used to modify other words (usually verbs) with respect to time, place, manner, or degree. i.e. He tiptoed slowly down the hall.

6. PREPOSITION......a word which shows a relationship between its object and another word in the sentence. i.e. He ran up the street.

7. CONJUNCTION......a word such as and, but, nor, if, etc. that connects words, phrases, or clauses.

B. SENTENCES............A sentence is a group of words that express a complete thought. It must contain a subject and a predicate.

1. SUBJECT..........A subject tells who or what the sentence is about. i.e. The new school will open in September.

2. PREDICATE........A predicate tells what the subject is or does. i.e. The new school will open in September.

3. PHRASE...........a group of related words which lacks either a subject or predicate or both.

i.e. ran very fast (no subject)
the young colt (no predicate)
down the slope (neither subject or predicate)
(Together, these phrases make a complete sentence.)

C. SENTENCE PATTERN.....refers to the arrangements of words in a sentence. The four most common patterns are:
SV - Subject-Verb
SVO - Subject-Verb-Object
SVIOO - Subject-Verb-Indirect Object-Object
SV SC - Subject-Verb-Subject Compliment

D. TYPES OF SENTENCES...There are four kinds of sentences. Each begins with a capital letter.

A statement..........tells something. It ends with a period. i.e. We watched the kite fly in the wind.
A question...........asks something. It ends with a question mark. i.e. Does Lucy live in Portland?
An exclamation.......expresses strong feelings, such as surprise or excitement. It ends with an exclamation mark. i.e. The bathtub is overflowing!
A command............tells someone to do something. It ends with a period. i.e. Take this note to your parents.

E. TRANSFORMING SENTENCES............A basic sentence may be changed to become any of the four kinds of sentences. This is done through the addition or rearrangement of words and substitution of ending punctuation.

i.e. statement......My dog dug a hole in the garden.
question.......Whose dog dug a hole in the garden?
exclamation....My dog dug a hole in the garden!
command........(to dog) Dig a hole in the garden.

F. EXPANDING SENTENCES..A simple S-V sentence may be expanded by adding descriptive words and additional information about the subject and predicate. Adjectives, adverbs, prepositional phrase, and figures of speech are used in expanding sentences.
i.e. Our bikes/zoom. Our new ten-speed bikes/zoom down the hill. The mountains are white. The snow covered mountains/ are as white as a cloud.

G. COMBINING SENTENCES USING COORDINATION...If the ideas in two short sentences are related the sentences can be combined to make one sentence. A comma (,) and the words and, but, and or are used to combine two complete ideas.
i.e. My brother likes to play soccer, and he is captain of his team.
The math test was hard, but I took my time and finished it all.
John must take out the trash, or he will not get his allowance.

H. MECHANICS OF WRITING..

1. PERIOD...........A period is used to end a sentence which makes a statement or gives a command which is not used as an exclamation. i.e. Writing can be fun. Come home for dinner.

A period is placed after each element of an abbreviation. i.e. Mr., P.M.

2. COMMAS..........Commas are used to separate introductory words. i.e. John, are you going with us? Commas separate the speaker from his exact words. i.e. "I like to read," said Mary.

3. HYPHENS..........The hyphen is used to separate a word at the end of a line of print. A word may only be divided between syllables. The hyphen is always placed after the syllable at the end of a line - never before a syllable at the beginning of the following line.

i.e. Mary went downtown and pur-
chased some clothing.

4. QUOTATION MARKS..are used around the words a person actually says.

i.e. "Stop, Joe! You talk too much,"
Sue said, "You talk to much."
"Laura asked, "What time is it?"
Tom cried, "Look out!"
"My that smells good," Mary said.
"Apple pie is my favorite!"

Whenever the conversation shows a change of speakers, start a new paragraph.

i.e. "I'm not sleepy, Mom," Joe said. He planted his feet and tried to hold his eyes wide open.
"You must go to bed anyway. There is school tomorrow," Mrs. Smith replied.

I. USAGE

DOUBLE NEGATIVE......is a sentence which contains two negative words or expressions.

i.e. I don't never go there.

MODELS

LETTER FORM

The five parts of a friendly letter are:

- the heading
- the greeting
- the body
- the closing
- the signature

Heading... ..... 1414 Main Street
Bellingham, WA 98225
March 4, 1984

Greeting........ Dear Bobby,

Body............ I'm glad you are coming to visit us. Please bring your walkie-talkie set so we can play detectives.

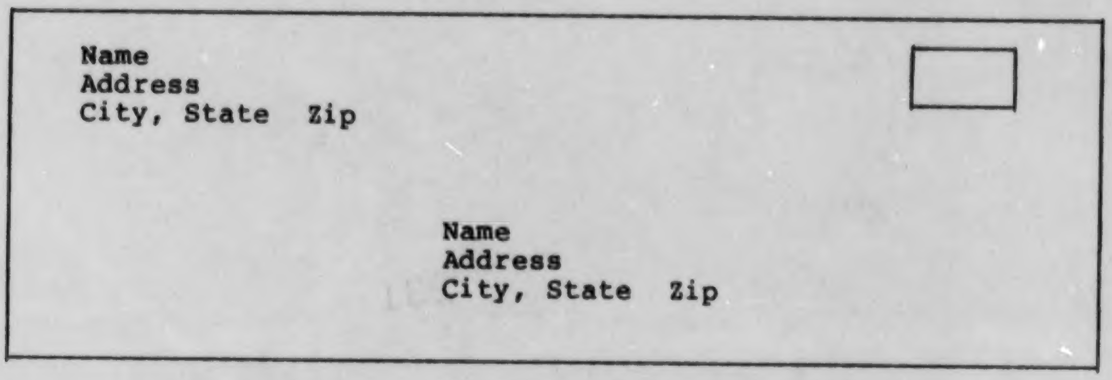
Mom and Dad said they will take us to the beach when you get here. We'll go camping and hiking, too.

Let me know when you'll be here. I can hardly wait.

Closing......... Your cousin,

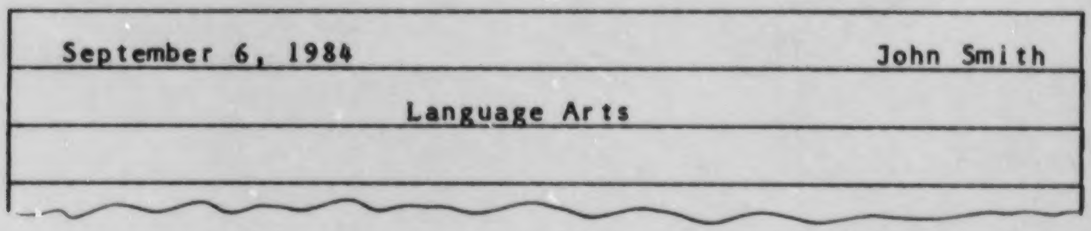
Signature....... Jimmy

ENVELOPE


Name
Address
City, State Zip
Name
Address
City, State Zip

PAPER HEADING

Students should be taught to head all papers in the following manner.



September 6, 1984 John Smith

Language Arts

OUTLINE

One level outline (Introduced at fourth grade)

I. (Main Idea)

II. (Main Idea)

III. (Main Idea)

Two level outline (Introduced at fifth grade)

I. (Main Idea)

    A. (Supporting Detail)

    B. (Supporting Detail)

II.

    A.

    B.

SUGGESTIONS FOR PARENTS

NCTE National Council of Teachers of English
1111 Kenyon Road, Urbana, Illinois 61801

How to Help Your Child Become a Better Writer

Suggestions for Parents from the National Council of Teachers of English

Dear Parent:

We're pleased you want to know how to help the NCTE effort to improve the writing of young people. Parents and teachers working together are the best means for assuring that children and youth will become skillful writers.

Because the situation in every home is different, we can't say when the best time is to pursue each of the following suggestions. In any case, please be aware that writing skill develops slowly. For some, it comes early; for others it comes late. Occasionally a child's skill may even seem to go backwards. Nonetheless, with your help and encouragement, the child will certainly progress.

The members of the National Council of Teachers of English welcome your involvement in your child's education in writing. We hope you will enjoy following these suggestions for helping your child become a better writer, both at home and at school.

Things to Do at Home

1. Build a climate of words at home. Go places and see things with your child, then talk about what has been seen, heard, smelled, tasted, touched. The basis of good writing is good talk, and younger children especially grow into stronger control of language when loving adults—particularly parents—share experiences and rich talk about those experiences.

2. Let children see you write often. You're both a model and a teacher. If children never see adults write, they gain an impression that writing occurs only at school. What you *do* is as important as what you say. Have children see you writing notes to friends, letters to business firms, perhaps stories to share with the children. From time to time, read aloud what you have written and ask the children their opinion of what you've said. If it's not perfect, so much the better. Making changes in what you write confirms for the child that revision is a natural part of writing, which it is.

3. Be as helpful as you can in helping children write. Talk through their ideas with them; help them discover what they want to say. When they ask for help with spelling, punctuation, and usage, supply that help. Your most effective role is not as a critic but as a helper. Rejoice in effort, delight in ideas, and resist the temptation to be critical.

4. Provide a suitable place for children to write. A quiet corner is best, the child's own place, if possible. If not, any flat surface with elbow room, a comfortable chair, and a good light will do.

5. Give, and encourage others to give the child gifts associated with writing.
—pens of several kinds
—pencils of appropriate size and hardness
—a desk lamp
—pads of paper, stationery and envelopes—even stamps
—a booklet for a diary or daily journal (Make sure that the booklet is the child's private property; when children want to share, they will.)

—a dictionary appropriate to the child's age and needs. Most dictionary use is for checking spelling, but a good dictionary contains fascinating information on word origins, synonyms, pronunciation, and so forth.
—a thesaurus for older children. This will help in the search for the "right" word
—a typewriter, even a battered portable will do, allowing for occasional public messages, like neighborhood newspapers, play scripts
—erasers or "white-out" liquid for correcting errors that the child wants to repair without rewriting.

6. Encourage (but do not demand) frequent writing. Be patient with reluctance to write. "I have nothing to say" is a perfect excuse. Recognize that the desire to write is a sometime thing. There will be times when a child "burns" to write, others when the need is cool. But frequency of writing is important to develop the habit of writing.

7. Praise the child's efforts at writing. Forget what happened to you in school, and resist the tendency to focus on errors of spelling, punctuation, and other mechanical parts of writing. Emphasize the child's successes. For every error the child makes, there are dozens of things he or she has done well.

8. Share letters from friends and relatives. Treat such letters as special events. Urge relatives and friends to write notes and letters to the child, no matter how brief. Writing is especially rewarding when the child gets a response. When thank you notes are in order, after a holiday especially, sit with the child and write your own notes at the same time. Writing ten letters (for ten gifts) is a heavy burden for the child; space the work and be supportive.

9. Encourage the child to write away for information, free samples, travel brochures. For a great many suggestions about where to write and how to write, purchase a copy of the helpful U.S. Postal Service booklet, *All About Letters* (available from NCTE @ $1.50 per copy).

10. Be alert to occasions when the child can be involved in writing. For example, helping with grocery lists; adding notes at the end of parents' letters; sending holiday and birthday cards; taking down telephone messages; writing notes to friends; helping plan trips by writing for information; drafting notes to school for parental signature; writing notes to letter carriers and other service persons; preparing invitations to family get-togethers.

Writing for real purposes is rewarding, and the daily activities of families present many opportunities for purposeful writing. Involving your child may take some coaxing, but it will be worth your patient effort.

Things to Do for School Writing Programs

1. Ask to see the child's writing, either the writing brought home or the writing kept in folders at school. Encourage the use of writing folders, both at home and at school. Most writing should be kept, not thrown away. Folders are important means for helping both teachers and children see progress in writing skill.

2. Be affirmative about the child's efforts in school writing. Recognize that for every error a child makes, he or she will do many things right. Applaud the good things you see. The willingness to write is fragile. Your optimistic attitude toward the child's efforts is vital to strengthening the writing habit.

3. Be primarily interested in the content, not the mechanics of expression. It's easy for many adults to spot misspellings, faulty word usage, and shaky punctuation. Perfection in these escapes most adults, so don't demand it of children. Sometimes teachers—for these same reasons—will mark only a few mechanical errors, leaving others for another time. What matters most in

writing is words, sentences, and ideas. Perfection in mechanics develops slowly. Be patient.

4. Find out if children are given writing instruction and practice in writing on a regular basis. Daily writing is the ideal; once a week is not often enough. If classes are too large in your school, understand that it may not be possible for teachers to ask as much writing practice as they or you would like. Insist on smaller classes—no more than 25 in elementary schools and no more than four classes of 25 for secondary school English teachers.

5. Ask if *every* teacher is involved in helping youngsters write better. Worksheets, blank-filling exercises, multiple choice tests, and similar materials are sometimes used to *avoid* having children write. If children and youth are not being asked to write sentences and paragraphs about science, history, geography, and the other school subjects, they are not being helped to become better writers. *All* teachers have responsibility to help children improve their writing skills.

6. See if youngsters are being asked to write in a variety of forms (letters, essays, stories, etc.) for a variety of purposes (to inform, persuade, describe, etc.), and for a variety of audiences (other students, teachers, friends, strangers, relatives, business firms). Each form, purpose, and audience demands differences of style, tone, approach, and choice of words. A wide variety of writing experiences is critical to developing effective writing.

7. Check to see if there is continuing contact with the imaginative writing of skilled authors. While it's true we learn to write by writing, we also learn to write by reading. The works of talented authors should be studied not only for ideas but also for the writing skills involved. Good literature is an essential part of any effective writing program.

8. Watch out for "the grammar trap." Some people may try to persuade you that a full understanding of English grammar is needed before students can express themselves well. Some knowledge of grammar *is* useful, but too much time spent on study of grammar steals time from the study of writing. Time is much better spent in writing and conferring with the teacher or other students about each attempt to communicate in writing.

9. Encourage administrators to see that teachers of writing have plenty of supplies—writing paper, teaching materials, duplicating and copying machines, dictionaries, books about writing, and classroom libraries of good books.

10. Work through your PTA and your school board to make writing a high priority. Learn about writing and the ways youngsters learn to write. Encourage publication of good student writing in school newspapers, literary journals, local newspapers and magazines. See that the high school's best writers are entered into the NCTE Achievement Awards in Writing Program or the Scholastic Writing Awards or other writing contests. Let everyone know that writing matters to you.

By becoming an active participant in your child's education as a writer, you will serve not only your child but other children and youth as well. You have an important role to play, and we encourage your involvement.

For additional copies of this brochure, send request prepaid to the NCTE Order Department, 1111 Kenyon Road, Urbana, IL 61801. Up to 14 free; 15 or more, $.05 each. Parents and teachers are encouraged to make copies for use with local groups.

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TITLE	AUTHOR	PUBLISHER	FOCUS
All By Myself	Jane Belk Moncure	Childs World	can (ability)
B Book	Stan and Jan Berenstain	Random House	adjectives, nouns
Bears in the Night	Stan and Jan Berenstain	Random House	prepositions
Blue Bug Finds a Friend	Virginia Poulet	Childrens Press	adjectives (trees)
Blue Bugs Surpires	Virginia Poulet	Childrens Press	adjectives (flowers)
Blue Bugs Treasure	Virginia Poulet	Childrens Press	adjectives
Blue Buss Vegetable Garden	Virginia Poulet	Childrens Press	prepositions
Bow! Wow! Meow! A First Book of Sounds	Melanie Bellah	Western Pub.	present, habitual
C Is for Clown	Stan and Jan Berenstain	Random House	nouns
Calico Cat's Rainbow	Donald Charles	Childrens Press	color, nouns
Can You Find What's Missing	Carol Nicklaus	Random House	noun
The Cat Book	Jan Pfloog	Western Pub.	present, habitial
Do Baby Bears Sit in Chairs?	Ethel and Leonard Kessler	Doubleday	verbs
The Dog Book	Jan Pfloog	Western Pub.	verbs, adjectives, nouns
A Dragon in a Wagon and Other Strange Sights	Janette Rainwater	Western Pub.	nouns
The Ear Book	Al Perkins	Random House	hear, nouns
The Eye Book	Theodore Le Sieg	Random House	see, nouns
Fast-Slow, High-Low: A Book of Opposites	Peter Spier	Doubleday	adjectives
The Foot Book	Dr. Seuss	Random House	adjectives, nouns
Freight Train	Donald Crews	Greenwillow	general
Fun on Wheels	Joanna Cole	Morrow	nouns

TITLE	AUTHOR	PUBLISHER	FOCUS
Great Day for Up	Dr. Seuss	Random House	nouns
Hand, Hand, Fingers, Thumbs	Al Perkins	Random House	general
The Happy Egg	Ruth Krauss	O'Hara	could
He Bear, She Bear	Stan and Jan Berestain	Randon House	verbs
Hey, Look at Me.... A City ABC	Sandy Grant	Bradbury Press	verbs
Hop on Pop	Dr. Seuss	Random House	nouns
I Can Write--By Me, Myself	Theodore LeSieg	Random House	nouns
I Like to See: A Book about the Five Senses	Jean Tymme	Western Pub.	verbs
I'll Teach My Dog One Hundred Words	Michael Frith	Random House	verbs
In a People House	Theodore Le Sieg	Random House	nouns
Inside, Outside, Upside Down	Stan and Jan Berenstain	Random House	prepositions
Jack Kent's Hop, Skip, and Jump	Jack Kent	Random House	verbs
Look Again!	Tana Hoban	Windmill	"What is that?"
Marvin K Mooney, Will You Go Please Now	Dr. Seuss	Random House	by, transportation
Mister Brown Can Moo, Can You?	Dr. Seuss	Random House	can (ability)
More Antonyms	Joan Hanson	Lerner	adjectives, verbs
More Synonyms	Joan Hanson	Lerner	adjectives, verbs
The Nose Book	Al Perkins	Random House	nouns
Nothing But Cats and all About Dogs	Grace Skaar	Addison-Wesley	adjectives, nouns
Old Hat, New Hat	Stan and Jan Berenstain	Random House	too, adjective
One to Ten Count Again	James Woodard and Linda Purdy	Jan Alden	nouns
Pat the Bunny	Dorothy Kunhardt	Western Pub.	can (permission)

TITLE	AUTHOR	PUBLISHER	FOCUS
Push, Pull, Empty, Fill: A Book of Opposites	Tana Hoban	MacMillan	general
Quack	Mischa Richter	Harper & Row	animal sounds
Quiet or Noisy? That's Good Question	Tobi Tobias	Childrens Press	is/are, adjectives
Rosie's Walk	Pat Hutchins	MacMillan	prepositions
Sound Words	Joan Hanson	Lerner	sounds
Square Is a Shape	Sharon Lerner	Lerner	nouns
Still More Antonyms	Joan Hanson	Lerner	adjectives, verbs
Things in My House	Joe Kaufman	Western Pub.	nouns
What Can a Hippopotamus Be?	Mike Thaler	Parents	can (ability) occupations
Where Is Everybody	Romy Charlip	Addison-Wesley	simple present tense
The Witch Who Forgot	Wayne Carley	Garrard	transformation of is, with, here
Would You Rather Be a Bullfrog?	Theodore Le Seig	Random House	or, nouns
Zoo City	Stephen Lewis	Greenwillow	simile
LEVEL II			
Am I a Bunny?	Ida LeLage	Garrard	noun complement
Because a Little Bug Went Ka-Choo	Rosetta Stone	Random House	because
Big Little Davy	Lois Lenski	Walck	comparatives
A Bone for Breakfast	Donna Lugg Pape	Garrard	noun complement
The Boy with a Drum	David Harrison	Western Pub.	passive voice
Buzz, Buzz, Buzz	Byron Barton	MacMillan	clauses
The Carrot Seed	Ruth Krauss	Harper & Row	said, would
City Cats, Country Cats	Barbara Shook Hazen	Western Pub.	general
A Giraffe and a Half	Shel Silverstein	Harper & Row	if, would, embedding
Happy Birthday, Sam	Pat Hutchins	Greenwillow	couldn't
Hush Little Baby	Aliki	Prentice-Hall	if, going to
I Wish I was Sick, Too!	Franz Brandenberg	Greenwillow	wish

TITLE	AUTHOR	PUBLISHER	FOCUS
Let's Find Out About Water	Martha and Charles Shapp	Watts	present, habitual
Let's Find Out About What's Light and What's Heavy	Martha and Charles Shapp	Watts	comparatives
Let's Play House	Martha and Charles Shapp	Watts	present, habitual
The Little Farm	Lois Lenski	Walck	present, habitual
The Mickey Mouse Make-It Book	Walt Disney	Random House	commands
One Was Johnny	Maurice Sendak	Harper & Row	who clauses
Papa Small	Lois Lenski	Walck	present, habitual
A Room Full of Animals	John Houston	Addison-Wesley	expletive there
Some of Us Walk, Some Fly, Some Swim	Michael Frith	Random House	present, habitual
Still More Homonyms	Joan Hanson	Lerner	homonyms
This Is the House Where Jack Lives	Joan Heilbroner	Harper & Row	that clauses
Three Kittens	V. Suteyev	Crown	general
Titch	Pat Hutchins	MacMillan	general
T.V. Kangaroo	Emily Hearn	Garrard	future weather
Two Little Trains	Margaret Wise Brown	Addison-Wesley	general
Up Day, Down Day	Jacquie Scheer	Holiday House	won't (refusal)
The Very Little Boy	Phyllis Krasilovsky	Doubleday	comparatives
The Very Little Girl	Phyllis Krasilovsky	Doubleday	comparatives
What Tabbit the Rabbit Found	Jean Lee Latham	Garrard	general
Where's the Bunny?	Ruth Carroll	Walck	present progressive
Who Will Be My Friends?	Syd Hoff	Harper and Row	future (will)
LEVEL III			
What is a Seal?	June Behrens	Childrens Press	homonyms

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ACTIVITIES & IDEAS

This section is a place for adding new ideas. Keep your eyes open for things your students enjoy. Send copies to the Curriculum Center so they can be duplicated and shared with others.

STARTER SET:

What's in a Name

Speaking of Speaking

Using Young Adult Fiction to Reintegrate the Language Arts

WHAT'S IN A NAME?

September brings a roster of new names to learn.
These name games improve on "Hello, My name is..."

by Thomas N. Turner

Children are intrigued by names - writing their own names endlessly, making up nicknames for their friends and code names for their "enemies," and delighting in belongings that bear their names. The beginning of a new school year is a good time to put this "name appeal" to work. Everyone wants to learn new classmates' names and get to know one another, so it's easy to spark an interest in learning by using names as a basis for lessons. Here are a few ideas for incorporating name activities into a variety of lessons - from language arts, math, and social studies to basic values like self-esteem and respect for others.

For starters, use these language arts activities to help children learn grammar and vocabulary, and become better readers.

NAMERICKS

Read a few Edward Lear limericks or a few pages from Arnold Lobel's Book of Pigericks (Harper & Row, 1983). Then let students try their own limericks. For example:

> There once was a man named Tom,
> Who invented a super stink-bomb.
> He scented the city
> With perfume not pretty
> And was sent to his room by his mom.

PLACE THAT FACE

Ask students to create crossword puzzles, starting with their names in the middle and adding hobbies, physical traits, and favorite expressions. Giving students a chance to solve each other's puzzles will help them start getting to know one another.

NAME FAME

Many common products are known by the names of the people who invented or manufactured them. For example, a piano is sometimes referred to as a "Steinway," bluejeans as "Levi's," sneakers as "Nikes." Invite students to invent a product they would like to bear their name, and write a paragraph explaining why.

Time for math - with a twist! It's called...

NAMEMATICS

Have each student write each letter of his or her name in different sizes. Measure each letter using the metric system. Or assign number values to each letter of the alphabet and have students solve problems based on the letters in their names. Primary students can try finding basic geometric shapes in the letters of their names, then coloring them in different colors (red for triangles, green for circles).

It is important for children to have some understanding of current events as well as a knowledge of history. Try these attention catchers....

I Y'AM WHO I Y'AM

After discussing the meaning and origin of some common names (Hunter, Richardson, Armstrong, or Smith, for example), have each student research his or her own name. Did it begin as a person's name, a place, occupation, or physical characteristic?

NAMES IN THE NEWS

Have students use current media to find out about people who share their names. Assign a short essay on why students are or are not glad to have a first or last name in common with such a person. Another interesting project involves having students find articles about events they would have liked to be part of. Instruct students to make several copies of their own names to paste into the article as a substitute for the admired person there.

The following creative activities were designed to help students learn more about themselves and their classmates while building positive feelings toward both.

WHO DO YOU THINK YOU ARE?

Have each student make a "self collage" by cutting out a large outline of his or her name and then filling it in with clippings from magazines showing interests, experiences, and favorite things.

NAME GAME

Students will enjoy drawing pictures with the letters of their names hidden within to stump their friends. When completed, kids can trade their pictures, giving others a chance to find the letters.

CREATE-A-CRITTER

We've already got an E.T. and numerous muppets. Now give pupils a chance to create their own creatures - with features appropriate to their own interests. The creature could have a tennis racquet arm, a hockey stick leg, or even a guitar stomach. Use variations on pupils' names to christen each creature. For example, Bobby might create an Ee-Bob.

STICKS AND STONES....

Small discussion groups give students a chance to talk more and in greater depth. Here are some questions to encourage students to open up about their feelings with you and their peers.

1. Do you like your name? How do you feel seeing it in print? Spoken?
2. If you could choose any name what would it be? Why?
3. Do you have a nickname? How did you get it? Do you like it? Can you thank of a better one?

So, what is in a name? You name it!

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Speaking of Speaking

Ten activities to help kids think on their feet, conquer stage fright, wipe out *ums* and *ers,* and enjoy giving speeches

Murray Suid

Some years ago I was hired to speak at a series of educational workshops around the country. Five minutes into my first presentation, I fainted. I don't mean that I got a little nervous or confused or flustered – I fainted! Since that day I've given over a thousand presentations. Dale Carnegie I'm not, but I *can* get up in front of a crowd of people and tell them what I'm thinking. The secret to my success is simple—practice.

With practice, your students can also become successful speakers. They can also become successful showers, tellers, and listeners. Now that the end of the year is drawing near, children will be called on to give presentations and speeches and participate in assemblies, so it's an especially good time to develop these skills. Also, kids are more comfortable with each other now and will feel better about speaking in front of their peers.

The following 10 activities offer a variety of ways to give children practice in presenting themselves both visually and aurally. Start off with games or group speaking activities, where the pressure will be minimal, and gradually lead up to those in which kids speak by themselves. Even your shiest and most stage-frightened students can learn how to give clear and entertaining speeches, and have fun listening to others do the same.

Ask-me-about-it game: *answering questions, conversing, thinking on one's feet*

Only one thing is worse than being asked a question whose answer you don't know: *not* being asked a question about a subject you're an expert on. While there's no easy way out for the first problem, this game will help solve the second. Ask me how to play it and I'll tell you.

"How do you play Ask-me-about-it?"

I'm glad you asked. First, students pick topics they know a lot about; a topic could be something they learned at school, such as facts about Mars and other planets, or information about a personal experience, such as seeing a famous movie star. Next, each student makes a button that invites passers-by to ask about the subject. Buttons can be made from cardboard or bought from stores that will supply the desired words ("Ask me about computers"). Children can wear the buttons around the classroom, throughout the school, at home, or in the community. The only requirement is that when someone asks about the topic, the student must answer the question.

Ask children to report on the kinds of questions they receive and how they answered them. You might even make a math lesson out of this exercise by graphing the number of questions inspired by each button.

Hear ye, hear ye! *reading speeches, listening to master speakers, letter writing*

Some of the world's greatest literature is in the form of speeches. Few experiences will do more to ignite interest in public speaking than hearing historic orations via recordings or reenactments. A number of important contemporary speeches dealing with politics, science, current events, and the arts are available on records and tapes. With a little scrounging, you should be able to bring the likes of Neil Armstrong, John F. Kennedy, and Madame Curie into your classroom.

Reenact classic speeches such as the Gettysburg Address and George Washington's Farewell Address. Since most of this material would be difficult for elementary children to read, invite other teachers, high school drama students, and actors from local theaters to perform. Even if students don't understand every word, they will be moved by the speeches.

Charades: *using gestures, listening, breaking words into syllables*

Though parlors may be obsolete, one game played in them is still around—charades. While this game encourages even the shyest person to ham it up, there's more here than just fun. Many language skills get a workout: the leader must listen carefully to guesses from teammates; teammates must speak clearly and listen to each other; and all learn about syllabification.

The best way to teach charades to beginners is to stage a demonstration featuring experienced players—kids who already know how to play, teachers, or aides. There are only two rules: the pantomimist must not speak or mouth any word, and must not use gestures to spell out letters. There is, of course, a set of conventional signs for such stock phrases as "This is a book" or "Third word."

Finding items to act out is half the fun. It can also introduce students to quotation books and other reference materials. So if possible, have students collect charade subjects. Categories might include titles of books, movies, TV shows, and songs; quotations serious and silly; slogans from the world of advertising and politics; and even phrases relating to school subjects, for example, "Reduce all fractions to their lowest common denominator."

Give three cheers! *voice projection, oral reading*

When it comes to intensity and teamwork, no other speech format can match the cheer. (This isn't a rainy-day project, unless your gym has lots of soundproofing.) If you were a cheerleader back in high school or college, you can teach the basics. If you don't know a pom-pon from a pomegranate, you might consider inviting cheerleaders from your high school.

Uninhibited cheering will give everyone a chance to use his or her voice to the hilt, and help the shiest students become bolder about speaking. Cheers can be used to motivate everything from PE to long division. The trouble is that the literature of cheering isn't vast, especially at the elementary level. If you really want students to cheer themselves into a frenzy about homework or improving their handwriting, you'll probably have to write your own cheers, or better yet, let your students do it. Take the class outside and let kids take turns leading the group enthusiastically in their cheers. For inspiration, feel free to use the models below. They're sort of dumb, but then "Push 'em back, push 'em back, way back!" isn't Shakespeare, either.

Two bits, four bits,
Six bits, a dollar.
If you can spell
Stand up and holler!

Hip, hip, hooray!
It's art today.
Drawing and sketching.
They're okay!

Come on everyone,
Time to be glad,
Open those math books
And add, add, add.

A chorus line: *listening, overcoming stage fright, oral reading*

Choral reading offers the best proof that two (or more) heads can be better than one. Being surrounded by other speakers gives novices a sense of security and power that is a long time coming for the solo speaker. Live or taped choral performances, even those delivered by beginning readers, can be stunning.

How big should a chorus be? There is no set size. To introduce the activity, you might work with the whole class. Later, groups with as few as two or three members can perform readings. Whatever the size of the chorus, it's crucial to have a leader. His or her most important task is to make sure the group begins together and proceeds at the correct pace. The leader also controls the volume, which, like the pace, may change along the way. Arm waving isn't needed—a subtle nod to begin is often all it takes. Let students watch you demonstrate, then choose one leader for each group.

Just about any text that reads well as a solo performance will do fine in the mouths of a group. Possible items include poems, short stories, advertisements, newspaper articles, minutes of meetings, announcements, jokes, and even passages from a textbook.

Most choruses speak in unison, but for an effective change, try "divided" or "sequenced" readings. For example, suppose your group intends to perform a limerick. First divide the group into halves (by sex or pitch). One half reads the first two lines of the poem; the other half reads the next two lines; and the whole group reads line five. (Indicate in the script who reads what.) If you are performing for other classes, they will be treated to vocal variety and also get a sense of "movement"—first voices on the left, then voices on the right, then voices from both sides.

Who's on first? *overcoming stage fright, developing a sense of timing, giving oral reports*

If it worked for Abbott and Costello, Mr. Wizard, and Plato, creating dialogues can work for your students, too. Much humorous literature is written for two performers. Knock-knock jokes fit into this category; so do innumerable silly riddles. Supply pairs of students with several riddles and let them perform a routine for the class. To make sure neither comedian seems like a stupid stooge, the punch lines should be traded back and forth.

Comic strips like "Peanuts" are an underused source of amazingly literate dialogues. Kids can easily turn a three-panel strip into a vaudeville-type skit. Here's an example adapted from Johnny Hart's "B.C."

B.C. (carrying a pick and holding up a rock): Glass! We've discovered glass!

Peter (looking disgustedly at the rock): Why you nincompoop! This is an ordinary diamond.

Don't-look-at-me speeches: *overcoming stage fright, concentrating on the voice, listening*

Being stared at is one of the major causes of stage fright. Here is a powerful solution: no eye contact.

Have students practice giving short speeches (jokes, personal narratives, songs, poems, and so on), with this difference. First, all children close their eyes and put their heads down. The student speaker then enters the room, gives the talk, uses sound effects if desired, answers any questions, and leaves. Throughout the presentation, no one should look at the speaker.

Hands up! *asking questions, listening*

Here's a game that not only exercises questioning and listening skills, it also shows the players their commonalities and uniquenesses. Before the game starts, choose a leader to prepare a series of "personal experience" questions for the class. Depending on grade level, the list may contain 5, 10, or 15 questions. The leader asks the questions one at a time, and whoever can answer in the affirmative raises a hand. Examples could be, Who's left-handed? (Lefties' hands go up.) Who has a first name? (Everyone's hands should be raised.) Whose first, middle, and last names taken together contain all the vowels? (Maybe no hands are raised.) Who has seen both the Atlantic and Pacific Oceans? Who owns three pets? Who has tasted snails?

This sounds simple and it is. The fun comes from seeing how quickly the questions can be fired off. After some practice, the game should be played at a breakneck pace, with hands darting up and down as if they belonged to bidders at an auction.

For a real challenge to the leader, ask him or her to come up with questions that will a) get everybody's hands up; b) keep everybody's hands down; c) get only boys' or girls' hands up; or d) get any other group of hands up.

Overcoming ***um:*** *giving a smooth delivery, overcoming nervousness, using silence*

Remedies for overcoming *uhs*, *ers*, and *ums* are something like cures for hiccups. Everyone's got one but nobody's got much proof that it works. In the long run, experience usually does the trick. Meanwhile, here are some short-term cures.

*Anti-*um *technique No. 1* Tell students they don't have to fill every second of stage time with talk. Explain that people say things like *um* to buy time while trying to figure out what to say next. They could say nothing, but they're afraid silence is "bad." It isn't. Most members of an audience would rather listen to the sound of grass growing than be tortured by a string of empty *ers*.

*Anti-*um *technique No. 2* Keeping quiet requires practice. So have each student stand up for a minute or two and say nothing. They are, however, permitted to think. If this assignment makes individual performers too uncomfortable, begin by having children try it in groups of three or four.

*Anti-*um *technique No. 3* Have each student give an extemporaneous speech lasting about a minute. He or she must pause for two seconds between each sentence to collect his or her thoughts, but must not utter an *uh*, *er*, or *um*.

Show and Tell: *illustrating a speech, speaking extemporaneously*

Show and Tell not only provides low-pressure speech-making practice, it's *the* model for all effective communication. The trouble is that many children can't find subjects to present, though they have the whole world to draw upon. But maybe having the whole world is overwhelming. One solution is to create categories that force children to focus. Here are some examples.

Ordinary objects The speaker gives a detailed, eye-opening description of an object that most people look at but never see: a postage stamp, a bottle opener, an onion, a seashell, a leaf, a nickel, and so on.

Noisy subjects The speaker collects a few of one thing—checkers, marbles, batteries, dice, plastic spoons. He or she puts them inside a coffee can and shakes the objects. The class can then ask 20 questions to identify them, such as, Is it used in a game? Can you buy one in a bakery? Is it for pets?

Edible subjects Each speaker is assigned a different food to talk about. Some reports can help people to better understand such everyday foods as oranges, eggs, or walnuts. Other reports might introduce more exotic foods such as kiwi or escargot.

Too-big-to-bring-in objects Have Show and Tell reporters describe large objects they have seen firsthand—airplanes, skyscrapers, or buses.

Alphabetical subjects Ask each student to bring in and share an object that starts with an assigned letter of the alphabet.

After your students have participated in activities like these, public speaking will be a time for happy sharing—never fainting! □

Excerpted from *For the Love of Speaking and Listening* by Murray Suid. Copyright © 1983 by Monday Morning Books. The book is available for $8.95 from Good Apple, Inc., Box 299, Carthage, IL 62321 (800-435-7234) or your local school supply store.

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USING YOUNG ADULT FICTION TO REINTEGRATE THE LANGUAGE ARTS

Gerrit W. Bleeker, Emporia State University

Recently, several prominent English teachers/educators have been calling for reintegrating the teaching of English/language arts. In an article entitled "The Language Arts and the Learner's Mind" (*Language Arts*, February 1979), Frank Smith argues that

> the categories of the language arts are arbitrary and artificial; they do not refer to exclusive kinds of knowledge or activity in the human brain. Reading, writing, speaking, and understanding speech are not accomplished with four different parts of the brain, nor do three of them become irrelevant if a student spends a forty-minute period on the fourth...The labels are our way of looking at language from the outside, ignoring the fact that they involve the same processes within the brain. (p. 118)

In a similar vein, Stephen Judy in *Explorations in the Teaching of English* (New York: Harper & Row, 1981) contends that the language arts can be most effectively integrated through the study of literature:

> ...teachers should encourage a natural flow from one form of language use to another. By offering writing options as part of a literature unit, the teacher makes the *producing* of language a comfortable outcome of *consuming* it. Similarly, when reading is focused toward an actual task — learning something or persuading someone — it too becomes natural and purposeful and leads easily to related language activities. (p. 183)

Smith's and Judy's arguments are clear and sensible — the best way to teach English is by integrating the study of literature, language, composition, speaking, and mass media.

In the past most English teachers have not consciously sought to integrate the teaching of language arts; rather, they have arbitrarily divided the English curriculum into several parts — grammar, composition, literature, spelling, vocabulary — and have taught each component as a separate, and, in most cases, unrelated entity. Rather than unifying language arts instruction, they have deliberately fragmented it. (Recall the mini-course fad of the late '60s and early '70s!) Moreover, the recent back-to-the-basics movement, with its undue emphasis on mechanics, vocabulary, and spelling, has fostered isolated drill work in the classroom. Obviously, many English teachers have not had much experience in integrating the teaching of language arts and will have to be convinced that this approach "works" before trying it.

In an attempt to demonstrate that language arts instruction and learning can be effectively integrated through the study of literature, I would like to suggest a variety of student-centered activities designed for teaching a fine adolescent novel, Katherine Paterson's *Bridge to Terabithia* (New York: Avon Books, 1977). Each of the activities encourages reintegrating the language arts, rather than splintering them. For purposes of discussion, I have divided these activities into three groups — pre-reading, reading, and post-reading.

Pre-Reading Activities

In order to motivate students and/or to prepare them to read the novel perceptively, have them engage in one or more of the following activities:

1. Brainstorm on one or more themes in the book; ask students how they feel or what they think about escaping, friendship, fears, winning, and dying.
2. If students are reluctant to share personal feelings and thoughts, allow them to discuss one or more of the above themes as developed in a current television program or in a popular movie (*E.T.* would work well here).
3. Listen to and discuss the lyrics of a song(s) with a theme(s) similar to the novel's — Marlo Thomas' "Free to Be You and Me" or Simon and Garfunkle's "Bridge over Troubled Waters" are possibilities.

Depending on which pre-reading activity one uses, students will participate in a variety of language arts experiences — discovering and expressing orally personal emotions and ideas, expanding and refining their thinking, engaging in dialogue, comparing and contrasting, drawing inferences, and responding to and interpreting non-print materials.

Reading Activities

As the students read the novel, have individuals or small groups examine and respond to different facets of the book by engaging in one or more of the following activities:

1. Log in a journal the differences between the two central characters, Jess and Leslie (personal, home environment, value systems).
2. List key thematic words or phrases and defend choices in class.
3. Illustrate (paint, sketch, make a collage) a major scene in the book.
4. Pantomime Jess' reactions to one or more incidents.
5. Jot down the stated and implied code of etiquette at Lark Elementary School and then compare/contrast it with the code at your school.
6. Record in a journal what Jess learns about himself, others, and life in general as he "runs" into maturity.
7. Perform a reader's theater presentation of a "dramatic" scene, e.g., the scene between Jess and Mrs. Myers after Leslie's death.
8. Examine and "play with" the language:
   a. Note all similes and metaphors; then discuss how they are appropriate for the book's audience.
   SAMPLES: "The syllables rolled through his head like a ripple of guitar chords" (p. 14).
   "She was sitting straight up in her seat, looking as pleased with herself as a motorcycle rider who's just made it over fourteen trucks" (p. 74).
   "...she had left him stranded there — like an astronaut wandering about on the moon" (p. 114).
   b. Observe the use of descriptive details. Delete all descriptive words from the passage below; have students insert their own descriptive words in the passage and then compare their version(s) with Paterson's passage and discuss the language choices the author made.
   "Leslie was still dressed in the faded cutoffs and the blue undershirt. She had sneakers on her feet but no socks. Surprise swooshed up from the class like steam from a released radiator cap. They were all sitting there primly dressed in their spring Sunday best. Even Jess wore his one pair of corduroys and an ironed shirt" (p. 19).
   c. Reduce a complex sentence like the one below into a series of simple (kernel) sentences and then recombine these into a single, complex sentence with a different emphasis or shade of meaning than the original:
   "He paused in midair like a stop-action TV shot and turned, almost losing his balance, to face the questioner, who was sitting on the fence nearest the old Perkins place, dangling bare brown legs" (p. 18).
   d. Locate and note the function of vivid, active verbs: SAMPLES: "...they'd race to a line they'd toed across at the other end" (p. 4).
   "Without breaking his rhythm, he climbed over the fence, scrambled across the scrap heap, thumped May Belle on the head...and trotted on to the house" (p. 5).
   e. Observe idioms used by the narrator and characters in the novel; discuss them in terms of speaker, audience, and purpose:
   SAMPLES: "There was a crack in the old hippo hide" (p. 51).
   "Well, for spaghetti sauce! You could offer to help, you know" (p. 68).
   f. Invent a new language system for the inhabitants of Terabithia; follow examples of the Nadsat teen language in Burgess' *A Clockwork Orange* or the essay on "Newspeak" in Orwell's *1984*.

Reading activities like the several described above not only will help integrate the study of language, literature, creative writing, art, and drama, but also will encourage students to develop what Jean Malmstrom has called a "linguistic attitude toward literature."

Post-Reading Activities

After students have read the novel, let them select an activity tailored to their interests and abilities. Suggestions include:

1. Improvise and extend a scene not fully developed in the book, e.g., use action verbs to narrate how Jess' family reacts to Leslie's death.
2. Role play one or more scenes,e.g., have two students role play Jess and Leslie conversing about friendship, death, fear, and winning.
3. Construct a model of Terabithia.
4. Select three characters in the story and list five emotions each character portrays. Then have small groups work together to mime the emotions, construct masks to represent the emotions, or make a word play collage of the emotions (example: JESS: CONFUSED).
5. Research the lives and music of other artists of the sixties — the Beatles, Bob Dylan, Janice Joplin, Jimmy Hendricks, and the Doors.

(continued on page 44)

Bleeker continued from page 34

Write a clerihew poem on one artist or group, or write a paper analyzing an artist's or group's influence on either musical styles, politics, fashion, or cultural values.

6. Convert several similes and metaphors into haiku.

7. Write a letter to a friend using adolescent slang throughout; then rewrite the letter to an adult using a formal, conventional style.

8. Make a slide presentation with narrative or musical accompaniment which captures an aspect of the story, e.g., the "poetry of the trees" (p. 40).

9. Compile a list of vocabulary words concerning "royalty"; "regicide" and "parapets" are examples from the story.

10. Write a script for one or more scenes in the book; videotape the scene and show to the class.

11. Write and deliver a euology for Leslie.

12. Conduct a telephone survey on one of the environmental issues raised in the book, e.g., saving the whales. Then "speak out" on the issue by preparing posters, a radio spot, bumper stickers, or political cartoons.

13. Have a book seller's day on which a few students construct visual advertisements for *Bridge*.

Using literature as a vehicle for re-integrating the teaching of language arts will not eliminate all the problems one encounters in teaching young people how to read, write, speak, spell, listen, think, and create. But if students are encouraged to engage in a variety of language arts activities in a "natural and purposeful" context, they will undoubtedly learn language arts skills more easily and effectively because they will be acquiring them in the process of observing, using, and appreciating their language in varied forms.

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types of fruit, and I want to try every one of them! It seems to me there are two basic kinds of people, those who let life happen to them and those who make it happen. I belong to the second type. I like to make a contribution in some beneficial way. In so doing, my own life becomes exciting and meaningful.

Appendix

Middle School

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TEACHING THE LANGUAGE ARTS

TEACHING THE LANGUAGE ARTS
INTEGRATION INTO CONTENT AREAS

What Are the Language Arts?

The language arts include virtually every means by which humans communicate: reading, writing, listening, and speaking. When viewed as processes through which a broad array of content can be mastered, these communication skills not only represent the foundation skills required for survival but also include the enabling skills that produce mature, independent learners. The goal is to extend each student's concept of communication as a means to acquiring and applying the information necessary for successful living in modern society.

How Are the Language Arts Related?

Listening and reading share common characteristics as receptive processes. The ability to comprehend information - to recall it, interpret it, and apply it - is essential to both. Teachers who help students become more proficient readers help them become better listeners as well.

Speaking and writing share common characteristics as expressive processes. Whether a child composes through speech or writing, certain abilities are required. The ability to gather information, select what is significant to the topic, organize it, and present it with clarity and a sense of audience is necessary in both oral and written composition. Teachers who help students develop these skills through oral reporting, for example, are supporting the written composition process as well.

How Should the Language Arts Be Taught?

Communication skills should be taught in much the same context as they are applied - not in isolation but in combination with one another. For example, except for recreational reading, we rarely engage in reading as a separate communication skill. More often, we take notes on what we are reading or use the material for discussion purposes. Thus reading, writing, and oral language are seldom used in isolation from one another. These basic communication processes are so interrelated that we move from one to another with ease as we approach daily tasks involving them.

Integrating the Language Arts

As much as possible, language and content area skills should be treated as a unified whole. This is the way they are most often used in real-life situations.

Students should be given activities that involve them in the use of two or more language processes in combination: for example, listening and reading, reading and writing, or reading and discussing.

Such activities will make both teachers and students more aware of how the various skills support one another. Sensitivity about the listening skills required in a poetry lesson or the kind of reading skills required to take notes for a written report is strengthened. Even when lessons are focused on one language skill, teachers should use every opportunity to help children apply other skills to their learning.

Coordination between oral and written language skills and content instruction such as physical and social sciences, humanities, and industrial arts is also needed. Students must be given opportunities to select and apply appropriate skills under guidance if they are to use them as life resources. In all subject areas teachers must give sufficent time to the instruction in the language skills required for students to gain access to the content under consideration. Teachers of language arts should know what topics are under consideration in the content areas so that they can support their students' efforts. Students studying ecology, for example, may be given help during their language arts class in locating and organizing relevant information and in preparing oral and written reports.

The language arts are only useful when they help us communicate about content that is significant to us. These processes - listening, speaking, reading, writing - merely facilitate our reception, expression, and application of content. At every level of instruction, process and content should be integrated.

Conclusion

Integrating the language arts requires a curriculum that not only stresses the teaching of reading, writing, and oral language in conjunction with one another but also emphasizes that they be taught through content of interest and importance to the learner. Every opportunity to interrelate instruction in the communication processes and to extend that instruction to the social and natural sciences is critical.

An approach that helps teachers to plan for integration allows instruction to take place in a natural, holistic manner. At the same time, administrative requirements for monitoring basic skills objectives in an organized way can be satisfied.

LANGUAGE ARTS INTEGRATION CHART

The chart below illustrates the relationships among language arts skills. Any language activity can provide a basis for the development of skills in other areas that is logical and efficient.

		ORAL LANGUAGE		WRITTEN LANGUAGE	
		Listening	Speaking	Reading	Writing
ORAL LANGUAGE	Listening		Critical listening to the spoken word strengthens ability to reason and to respond orally. Listening provides a model for oral composition.	Listening to literature read aloud motivates reading and adds to one's store of information and enjoyment.	Listening to stories and reports provides the basis and stimulation for written composition.
	Speaking	Reporting, sharing, and discussion provide material for various types of listening.		Stories and poems may be read aloud or dramatized. Oral reports, descriptions, and explanations may be aided with written notes. Discussion may provide input for further reading.	Storytelling or reporting may be the outgrowth of or stimulation for composition.
WRITTEN LANGUAGE	Reading	Listening to literature read aloud strengthens auding skills for enjoyment and for special purposes. Reading and listening are receptive processes dependent on comprehension.	Reading provides material and models for oral composition: storytelling, reporting, dramatic reading, poetry.		Reading serves as a model and stimulus for written composition. Children read one another's material and that of professional writers.
	Writing	Written composition may be read aloud or tape-recorded for others to enjoy and to gain information.	Professional-or-child-authored materials may be read aloud. Notes may be used as basis for oral reports. Writing and speaking require ability to select significant ideas and organize with clarity and sense of audience.	Written composition produces charts, stories, and books for classroom use as reading materials.	

LANGUAGE ARTS CONTENT AREA INTEGRATION CHART

The Language Arts Content Area Integration Chart is designed to help teachers achieve integration both among the basic language arts skills and between those skills and the content areas.

The grid presents the relationships among the basic skills in a practical way. By applying the grid to a specific grade level and topic the teacher can generate a set of activities specific to the needs of a particular group. An entire unit of work can be built in a way that accounts for both content and language arts instruction. To use the chart, teachers are asked to:

1. Decide on a content theme. Science or social studies themes work best.

2. Decide on a limited number of specific content and skill goals and objectives as indicated in appropriate curriculum guides.

		Oral Language		Written Language	
		Listening	**Speaking**	**Reading**	**Writing**
Oral Language	**Listening**		The learner will listen to an explanation of the water cycle and then discuss the possible effects of air pollution on the water table.	The learner will listen to a description of various aquatic environments and select a library book on an environment of interest to him or her.	The learner will listen to a description of the activities of the E.P.A. and will write a letter to the agency requesting additional information.
	Speaking	The learner will explain orally the effects of pollution on pond life and then answer questions from classmates.		The learner will raise questions he or she has about local water pollution and will locate and read newspaper accounts that answer those questions.	The learner will brainstorm a list of possible clean-up projects with the class and choose one to write about in story form.
Written Language	**Reading**	The learner will read a description of a waste treatment plant and listen to a guest speaker report on waste treatment in the community.	The learner will read about industrial dumping and debate the responsibilities of major industries in environmental concerns.		The learner will find and take notes on a magazine article on the hazards of water pollution.
	Writing	The learner will join classmates in writing and performing a skit dramatizing a town meeting to assess plans for a new factory on a local river.	The learner will take notes on oil spills in California and report orally to the class.	The learner will use a map of the community to list possible areas of pollution.	

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LANGUAGE ARTS-CONTENT AREA INTEGRATION CHART

Integration Charts can be used to organize a set of integrated activities around a theme. Positive outcomes associated with using the charts include the following:

- Teachers are forced to think in terms of process and content simultaneously. The activities they plan emerge as the result of a purposeful effort to integrate skills. They are not activities planned for activity's sake. Teachers not only know what they plan to do but why.

- By purposely merging process and content, teachers can reduce the constant problem of trying to find time in the day for all that is considered important.

- If the students have been properly motivated, there is built-in interest in the application and development of the language arts skills. Desire to get at and apply the content promotes language arts instruction.

- Identifying the objectives in advance helps teachers to focus their activities on the specific skills or subskills for which they may be accountable.

- At a time when accountability for specific skills is stressed, teachers can engage children in interesting activities related to topics that naturally emerge in the classroom and still feel in control of systematic skills instruction.

- Specific subskills may be accounted for by breaking down any one of the communication skills presented. For example, if a teacher wants to concentrate on oral reporting as the type of speaking activity to be stressed in a particular unit or theme, the following subskills might be emphasized and evaluated: organizes information well, speaks clearly, and has a sense of audience. Some of the activities slotted into the "Speaking" boxes in the grid would allow practice in the demonstration of those subskills.

WRITING AS A PROCESS

Writing is a process that consists of several steps. These steps are outlined in slightly different ways but all include pre-writing, writing, editing, and final draft activities. Three descriptions of the writing process are included on the following pages.

I. WRITING AS A PROCESS

The notion that writing is a process is as important to teach as any specific technique of sentence construction or organization. Here are the steps:

Prewriting
Literally prewriting is something that happens before writing. It may be external or internal. The teacher has no control over internal experience (student's reactions, based on personal life) but can and should provide the external so that everyone has something to write about. Activities may be class discussion, reading, interviews, games, trips, movies, or cultural experiences.

Fast-drafting
Students write down everything they can think of to say about a topic, taking advantage of spontaneous flow of words and ideas and disregarding organization of material and mechanics of writing.

Editing/revising
The writer looks over first draft, makes decisions about the main focus, eliminates unnecessary material, adds necessary material, and organizes material appropriately for audience, purpose, and topic. An outline may be useful at this point. Major decisions about content are made at this step.

Second draft
A second draft is a rewrite, based on decisions made in previous step.

Feedback
Feedback can be provided in a writing group or from the teacher or a parent. If no feedback is available, the writer should walk away from the paper for a least 24 hours. On return, the writer will have an objective perspective about it. It should be read aloud. The draft should be considered for vocabulary, sentence structure and variety, paragraph organization, and use of specific details. Major decisions about form are made at this stage.

Third draft
A third draft may not be necessary if not too many changes are made.

Proofreading
Proofreading includes checking all mechanics--spelling, capitalization, puctuation, and grammar. This is the last chance for changes in content and wording as well.

Publication
Publication may consist only of handing the product to the teacher, but preferably it is given or read to a audience. At a minimum, it can be made available to others in the class or published in the school paper or a magazine.

II. WRITING AS PROCESS, NOT PRODUCT

Prewriting: finding and gathering ideas

free writing
class discussions
audio-visual experiences and direct sensory experiences
exercises
the assignment

Drafting: getting ideas into words without assessing their effectiveness

Editing: examining and rethinking - taking responsibility for one's writing

teacherless writing groups
peer editing
rewriting: rethinking the paper completely
revising: changing portions of the paper
proofreading: checking for mechanical and usage problems

Publishing: sharing written ideas

reading to the class
putting on display
making a book
publishing in the school paper
  or other organizations

Evaluation

peer evaluation
teacher evaluation
outsider evaluation
some combination
  of the above

General Ideas:

This model comes from the Bay Area Writers' Project and is now being disseminated through the country because it is effective.

It's not a grab-bag of tricks but a process that requires understanding.

It won't make teaching writing easier, but it should make this more fun and more effective.

It refutes the old notion that writing a paper was essentially a two-step event: getting the assignment and writing the paper.

One key concept is that frequent, daily writing is very important for students and teachers: not all of it needs to be evaluated.

Another key concept is that the teacher, too, must be a writer, not just a correcter of papers.

III. WRITING IS A PROCESS

by Dr. Marion D. Toth

Writing is a process consisting of seven distinct and separate steps.

1. GETTING READY TO WRITE

Speaking, listening, observing, conversing, asking, note taking, interviewing, researching, sorting thoughts, brainstorming, creating awareness lists, drawing, remembering, and generating ideas.

2. DISCOVERING

Allowing a flow of ideas to take shape and form in written words, exploring memories, obtaining a visual representation of inner thought, building on "getting ready to write activities," using written language, bringing ideas from inside the mind into a tangible form, releasing memories, creating thought associations and recording a flash of memory as the pen moves across the paper.

3. PREPARING THE FIRST DRAFT

Examining the discovery writing, using the "discovery writing" as a beginning for the draft, selecting, ordering, planning a beginning, writing what is intended, preparing a manuscript to discuss with friends.

4. REVISION

Listening for the rhythm of words, examining sequence and order, selecting best ideas, improving the beginning or improving the ending, asking, "Does it say what I mean?", looking for freshness, trying to use appropriate words, reading the first draft out loud, sharing with a friend who evaluates honestly, looking for details to support main ideas, doing one's best to communicate clearly, selecting the most appropriate words, crossing out and adding words, phrases, and sentences, rewriting.

5. EDITING

Correcting spelling, punctuation, capitalization, mechanics, grammar, and following standard conventions of printing.

6. CORRECT COPYING

Making the final copy for publication and display.

7. SHARING AND RESPONDING

Enjoying the sensation of accomplishment, replying to the comments of classmates and friends who read the finished project, growing from conversations, and the sharing of the written word.

COMPOSITION MODELS AND EVALUATION

The following models are presented to give teachers and students a basis on which to judge similar writing.

Evaluations of any writing assignment should be based on those particular skills which were emphasized.

So students know the objectives for each paper, they need to see the evaluation tool prior to writing the final draft.

- Composition Models and Evaluation Forms
- Holistic Scoring
- Analytic Scoring
- Peer Editing

PERSONAL NARRATIVE

From: Cut the Deck, page 41

"A Frightening Walk"

One single thought, getting home early, raced through my mind as I shivered in the crisp autumn air. Hoping to save an extra mile, I decided to take a short cut through the cemetery. Cautiously I entered the large, metal gates. As I walked past an old white marble mausoleum, a scary feeling overcame me as dark, billowy clouds blotted out the peacefully setting orange sun. A dog painfully howled in the distance. Gusting winds made the large, haunting black trees sway violently. My imagination took control. Birds flocked on the bare trees which formed frightening figures against the blackening sky. I envisioned crows as ravens, sparrows as hawks. An owl perched on a tombstone sent a chill up and down my spine as my body quivered with fright. I began running past swaying oak trees and down the narrow, gravel path. The pavement had become considerably narrower and almost impassable as I ran between the rows of tombstones. A surge of joy filled me as I could see the iron gate ten yards ahead. I knew I was nearly home. Walking on a carpet of green, wet grass, I calmly passed through the large iron gates.

Characteristics to Consider in Evaluation:

- Limit time, space, characters, and action.
- Start immediately with action.
- Use first person pronouns
- Use time sequence.
- Use past tense.
- Use descriptive detail.
- Conclude by comment on meaning of incident or by leaving lasting impression.

FINAL GRADE SHEET - PERSONAL NARRATIVE

I. BEGINNING AND END 25 possible

A. BEGINS ACTION IMMEDIATELY	5	4	3	2	1
B. LIMITS CHARACTERS, TIME, SPACE	10	8	6	4	2
C. TITLES PARAGRAPH APPROPRIATELY	5	4	3	2	1
D. ENDS THE ACTION SO THAT READER KNOWS IT IS FINISHED	5	4	3	2	1

II. MIDDLE 50 possible

A. USES DESCRIPTION TELLING, FEELINGS, SIGHTS, SOUNDS, ETC.	10	8	6	4	2
B. USES GLUE WORDS (SEE BOARD)	10	8	6	4	2
C. VARIES SENTENCE OPENINGS	10	8	6	4	2
D. AVOIDS TABOO WORDS (SO, WAS, WERE)	10	8	6	4	2
E. USES PAST TENSE VERBS TO CREATE INTEREST	10	8	6	4	2

III. MECHANICS 25 possible

A. AVOIDS RUN-ONS AND FRAGMENTS	10	8	6	4	2
B. USES CORRECT SPELLING AND PUNCTUATION	8	6	4	2	0
C. HAS FOLLOWED ALL INSTRUCTIONS	7	6	4	2	0

"HOW TO DO" PAPER

From: Cut the Deck, page 32

"How to Change a Flat Tire"

Changing a flat tire is a task almost everyone must tackle at least once in his lifetime, so knowing how to do it properly will make the job easier. After locating the flat tire, determine which end of the car should be raised. Open the trunk and remove the spare tire, jack, and lug wrench. The next step, raising the car with the jack, can be dangerous if not properly handled. Make certain that the jack is securely set under the proper bumper and adjust it so that it will raise the car.

Begin pumping the jack with firm, smooth, steady strokes until the flat tire is about six or seven inches above the ground. Using the flat blade on one of the ends of the lug wrench, pry the hubcap off the flat tire, exposing the lug nuts. Fit the socket end of the lug wrench over one of the lug nuts and loosen it by turning it counter-clock-wise but do not completely remove it yet. Follow this same procedure in loosening each of the lug nuts. After loosening the nuts, unscrew them the rest of the way with your fingers and place them in the hubcap so they won't be misplaced. Grasping the flat tire firmly on each side, pull it off the lug bolts and roll it aside. Position the spare tire over the bolts and screw the lug nuts on with your fingers but do not tighten them yet. Use the lug wrench and tighten each lub nut completely with the same amount of tightening force on each. Be careful not to strip the lug bolts by tightening the nuts too tightly. Before fitting the hubcap back onto the tire, lower the car slowly and gently to the ground with the jack. Remove the jack and pound the hubcap back onto the tire with your fist or a soft rubber mallet. Take the jack, lug wrench, flat tire, and mallet (if you have used one) and return them to the trunk. The flat tire is now changed but make certain the damaged tire is replaced as soon as possible.

Characteristics to Consider in Evaluation:

- Use controlling idea.

- Organize chronologically - no gaps.

- Use consistent verb tense.

- Use effective ending.

DATE________________________ NAME________________________

HOW TO DO PAPER

_______ 1. Clearly stated controlling idea

_______ 2. Step-by-step orgnization---no gaps

_______ 3. Use of the command form of the verb

_______ 4. Consistency in pronoun reference

_______ 5. Use of glue words to glue together ideas

_______ 6. Run-on sentences

_______ 7. Fragments

_______ 8. Spelling and puncutation

_______ 9. Satisfying ending

_______ 10. Overall effect of the paper

OPINION PAPER

From: Cut the Deck, page 78

"Take Us to Your Leader"

Since the beginning of the space age and "sightings" of UFO's, the question has arisen as to whether or not there is life on other planets. Although many people doubt and scoff at the idea, life does exist on planets other than the earth. First of all, there seem to have been in ancient times, visitors from outer space. In South America near Peru's Andes Mountains, there lie many huge and strange markings, not unlike those of an airfield, which, because of their size, can be seen only from the sky. Supporters of UFO's and other strange phenomena argue that the Peruvian Indians who carved these strange and ancient markings into the earth had not acquired the technology to be able to accomplish such a feat. This supports the theory that possibly some extraterrestrial beings who visited the earth long ago may have influenced the Indians to build such structures to serve as airstrips. Another strange case, described by Erik Von Daniken in his book, Chariots of the Gods, tells of the finding of remains of an ancient storage battery believed to be many thousands of years old. Quite obviously the men in that period did not possess the knowledge or ability to build such a gadget on their own, and believers of space phenomena attribute this to the possibility that these beings from other planets do exist, and at various times, visited earth. Thirdly, sometimes strange noises appear in the headphones of scientists who man the huge radio-telescopes throughout the world. Some of these sounds possess a regular pattern and signify the belief that out in the universe, somewhere, there may be some intelligent life, possibly more civilized than the earth's that tries to contact another civilization. Lastly, one of the major arguments of this issue, and the most mathematically accurate, lies in the fact that in our universe, there float millions of stars, planets, and galaxies. The universe dwarfs the earth, a tiny bit of rock circling a minor star at the edge of an average galaxy, in contrast to the huge and endless universe. To think that the population of this minor and obscure planet, three billion people, exists alone in that vast space is a very shallow thought. So don't be surprised if some day little green men jump out of a flying saucer and ask you to take them to your leader.

Characteristics to Consider in Evaluation:

- State opinion in controlling idea.
- Use order of importance sequence.
- Use consistent verb tense.
- Avoid you.
- Use specific facts to support stance.
- Restate controlling idea to summarize supportive proofs.

NARRATIVE - INCIDENT

From: Stack the Deck, page 71

Frustration

Artis hobbled up to the free throw line. Nervously he gazed at the taut netting hanging from the cold, steel rim. He glanced over his shoulder into the pressure-lined tense face of Coach Flaiz, and he knew the championship rested on his shoulders. He grabbed the ball from the outstretched hands of the referee and in a staccato-like fashion bounced it quickly and violently three times. He set his feet, peered intently at the basket, took two deep breaths, and exhaled. Raising his arms slightly and bending his knees, Artis propelled the ball forward and upward with his shooting hand maintaining a lingering control over it until it twisted past the very ends of his fingers. The ball spun truly and plunged itself into the core of the basket. It hesitated momentarily, bounced against the back of the rim, and circled the rim like a roulette ball. The basket erupted and vomited the ball out. Artis experienced the most frustrating moment of his life.

Characteristics to Consider in Evaluation

- Limit time, space, character, and action.
- Start immediately with action.
- Use third person pronoun.
- Use time sequence.
- Use past tense verbs.
- Use descriptive detail.
- Conclude with summarizing comment.

EVALUATION SHEET

Personal Narrative

NAME________________________________ PERIOD________________

1. Variety in sentence opening EX OK NI

2. Fragment

3. Run-on

4. Verbs (Past tense)

   a. Regular
   b. Irregular
   c. Repetitive
   d. Colorful

5. Pronouns (1st person)

6. Organization

   a. Time (limit)
   b. Place (limit)
   c. Character (limit)
   d. Action (limit)

   e. Beginning
   f. Middle
   g. End

7. Glue Words

RESEARCH PAPER

The Mysterious Art of Mummification

Main or Controlling Idea

Mummification is a strange process through which a body has been preserved for hundreds and even thousands of years. It started in Egypt around 3000 B.C., during a time period known as the 2nd Dynasty. However, it abruptly ended in 1500 B.C. for no apparent reason, wasting fifteen hundred years of the excellent preservation of corpses by the Egyptians who were masters of this process. (Introductory paragraph stating controlling idea)

Reasons

One of the reasons for mummifying a body was to help the soul look good in the after life. The Egyptians believed the soul looked the same as the body did in the after life. Another reason for it was so Anulis, the jackal-headed king of the dead, could recognize the soul when it arrived and check off the people on his black list. The process of mummification is much more interesting, though.

Details and Facts

The process is very long and semi-gruesome. First, the body was laid on a table and a priest cut open the dead person's belly. He then took all of the internal organs out of the abdomen, including the liver, stomach, intestines, kidneys, etc., leaving the heart for later. The priest then put the organs in containers called canopic jars. These jars had heads of gods on them to protect that certain organ. Next, an acid-compound was poured through the nose to the brain. In approximately ten minutes the acid turned the brain oatmealish, and it was pulled piece by piece out the nose with wooden hooks. This entire process took about 30 minutes.

After the brain had been taken out, the priest bundled up linen and stuffed it into the practically empty body like a turkey. The linen had previously been dumped in cedar oil and then sprinkled with animal fat and sawdust. When the priest finished" stuffing" the body he placed mud, somehow, under the skin to make the body more life-like.

After the mud, the priest would pick up a stone scalpel and cut the heart, the sole remaining organ, out of the chest and place a scarab beetle in the empty spot. The scarab was considered a holy symbol in Egypt. Then the priest would sew up all of the open skin and wrap up the mummy in the ever-famous bandages that every mummy is connected with in the movies. For a finishing touch, the body was soaked in pine-gum to keep the bandages sticking to the body. After all preparations had been made, a final ceremony for the deceased took place.
(Transitional words and phrases)

The ceremony for the dead was a necessary one in the Egyptian culture. At the ceremony the guests would cover the body with expensive jewelery. Then the priest would touch the ears, mouth, jaw, eyes, and nose to "awaken" the mummy. Sacrifices of food, riches, and incense would be given to the deceased. An elaborate gold mask was placed over the mummy's face at the end of the ceremony.

Concluding Paragraph

The sarcophagus was sealed afterwards and the group would leave. The priest then gave a final blessing and left the tomb. Slaves sealed up the tomb and left it up to fate to decide if it was to be vandalized by tomb robbers or saved for today's archaeologists to uncover. Fortunately many tombs have been discovered and through these findings the fascinating process of mummification has been passed on in history.

INVITATIONS

Dear Aunt Lucy,

Clyde, Gloria, and I are planning a surprise spaghetti supper at our house to celebrate Mom and Dad's fifteenth anniversary. Could you join us on Saturday, October 3, at seven o'clock?

All of us are looking forward to seeing you at the party. Please try to come!

Your nephew,

Pete

---

38 Grove Street
Boston, MA 02135
May 3, 1983

Dear Friend,

I'm having some friends over this Saturday afternoon to try out my new pizza recipe. Would you like to come?

I hope you can make it.

Your pal,

Joe

FRIENDLY LETTER

6148 S. E. Tailgate Parkway
Anthill, CT 06753
July 30, 1982

Dear Mr. Brewer,

Since I am your neighbor just across the alley, I am writing to ask you to please correct a most unfortunate situation.

Your two pet poodles are escaping from your fenced yard daily while you are away. I believe they are crawling under the wire near the southwest corner of your yard.

Once free, your poodles are entering my yard that has no fence. Having noticed our sweet potato patch, your pets are digging up the entire yield.

My mother, who is presently out of town with my father, enters her sweet potatoes in the Warren County Fair. If she returns home to find that her sweet potatoes have been dug up, she will be most upset.

Being informed of this unpleasant matter, you are politely asked to prevent the poodles from pilfering the prized potatoes.

Thank you for your prompt attention.

Your neighbor,

Howie Higgins, Jr.

PROCEDURE FOR HOLISTIC SCORING

The purpose in holistic scoring is to get a reliable, unbiased rating of each paper's overall quality. To accomplish this, scoring papers with another teacher of the same or the next grade level is a great idea. By scoring each other's papers the natural bias from recognizing students' papers is eliminated.

To score the papers, first browse through them getting a general idea of the overall quality. Continue the browsing until you have identified a "range finder" paper you consider very good, one good, one weak, and one very weak. The very good "range finder" should be roughly representative of the best papers but not the very best. The good ones should be roughly representative of the next level of the papers. Of course, the very weak "range finder" should not be the weakest paper.

Next, lay the "range finder" papers out and mark them 1, 2, 3, and 4. Now, go through the rest of the papers and put those similar to the "1" in overall quality on top of the "1"; put those similar to the "2," "3," and "4" on their respective piles and mark accordingly.

INTERPRETING THE RESULTS OF HOLISTIC SCORING

Record the scores of each paper in your grade book. Also, make copies of your four range finder papers and keep all of these original papers.

After you have completed a term or a unit in composition, you can give the students the same writing assignment in the same way. Shuffle the old papers in with the new papers. Using the original range finders, see how your group has improved, who has improved, and by how much. In most cases, just looking at the papers (original and new) side by side with the student and/or parents will demonstrate the improvement.

The papers will not help you plan your instruction unless you apply analytic scoring and the PILGOU Scales to the same papers.

ANALYTIC SCORING

THE PILGOU SCALES

The PILGOU Scales developed from a lot of hard work on the part of every member of the McLane Elementary School project staff. After considerable brainstorming, listing, discussing, sorting and refining, it was found that staff used, generally, the same ten factors in holistically scoring their papers.

Six of the ten factors which emerged from all their deliberations were:

PURPOSE -- Clearly to the point assigned

INFORMATION -- Supportive of main idea

LANGUAGE -- Words well chosen and interesting

GRAMMAR -- Rules followed

ORGANIZATION -- Logical sequence of thought, well paragraphed

USAGE -- Words properly used

A rating scale for those elements was developed, the PILGOU Scales.

RATING THE HOLISTIC SCORING PAPERS

For the six factors identified a teacher can rate the students' holistically scored papers by thinking of the level of performance expected by the end of the year and rating the papers accordingly.

Each of the papers is rated on one of the six factors and then the next factor. That is, first go through all of the papers and rate them on the Purpose, the degree to which the writer sticks to the point assigned. Let a "4" rating represent the achievement goal for the year. All papers are evaluated according to this goal.

After scoring a paper on Purpose, mark the score on the writer's "Assessment Record for a Composition." (See next page.) When all papers have been scored on Purpose and recorded on the assessment record, each of the other factors are completed. Since the record sheets are kept in the same order as the papers and since the scoring is holistic, impressionistic fashion, it is fast. When completed, a partial profile for each student provides information on which to base plans.

ASSESSMENT RECORD FOR A COMPOSITION

WRITER______________________________ DATE____________________

COMPOSITION__________________________ RATER____________________

	PILGOU RATINGS				WEIGHT	SCORE
	Not at all			Very well		
PURPOSE						
Clearly to the point assigned	1	2	3	4	____	____
INFORMATION						
Supportive of main idea	1	2	3	4	____	____
LANGUAGE						
Words well-chosen and interesting	1	2	3	4	____	____
GRAMMAR						
Rules followed	1	2	3	4	____	____
ORGANIZATION						
Logical sequence of thought, well paragraphed	1	2	3	4	____	____
USAGE						
Words properly used	1	2	3	4	____	____
CAPITALIZATION	1	2	3	4	____	____
PUNCTUATION	1	2	3	4	____	____
HANDWRITING	1	2	3	4	____	____
SPELLING	1	2	3	4	____	____

You now have information on which to base plans for a) instruction, b) grouping for instruction, and 3) holding conferences with parents and/or students.

EVALUATING COMPOSITION

Analytic Scoring

Evaluating compositions must be, to some extent, a complex and subjective exercise. Few teachers have time to appraise each paper analytically. To make the job easier, a set of criteria has been provided against which compositions may be measured.

Criteria have been established, ranging from purely mechanical skills such as handwriting and punctuation to qualitative skills such as organization and style. A range of quality from 1 (below average) to 5 (superior work) is provided for each criterion.

1. HANDWRITING

1 Handwriting is difficult to read or illegible. Spacing is inconsistent. Letter formation is faulty, with loops missing, letters not closed, and so on.

3 Handwriting is legible, but with some inconsistencies in letter formation and spacing.

5 Handwriting is legible. Spacing and letter formation are consistent.

2. SPELLING

1 Frequent errors occur in the spelling of familiar words. The student shows little grasp of spelling patterns taught at this level.

3 Few spelling errors occur in familiar words. The student correctly spells some unfamiliar words that have familiar spelling patterns.

5 Few spelling errors occur in familiar words. The student correctly applies spelling generalizations to unfamiliar words.

3. CAPITALIZATION

1 Initial words in sentences, I, and proper nouns are often not capitalized.

3 Intial words in sentences and I are nearly always capitalized. Most proper nouns are capitalized.

5 Initial words in sentences, I, and proper nouns are capitalized. The student correctly applies rules of capitalization to unfamiliar proper nouns and titles.

4. PUNCTUATION

1 End punctuation is used incorrectly or not at all. Internal punctuation taught at this level is used incorrectly or not at all.

3 Few errors are made in end punctuation or internal punctuation or taught at this level.

5 End punctuation is used correctly. Few errors are made in internal punctuation taught at this level. The student correctly applies rules of punctuation to unfamiliar or uncommon sentence structures.

5. GRAMMAR/USAGE

1 Frequent errors occur in subject-verb agreement, use of subject and object pronouns, and placement and use of modifiers, even in simple sentences. Informal or nonstandard English is often used.

3 Occasional grammatical errors occur. Standard English is usually used; writing contains few informal usages.

5 Errors in grammar are infrequent. Standard English is usually used. The student correctly applies rules of grammar to complex or unfamiliar sentence structures.

6. SENTENCE STRUCTURE

1 Simple sentences are used almost exclusively. Sentence fragments and run-on sentences occur frequently. Awkward constructions and transitions are common.

3 Sentence structure varies. Few sentence fragments and run-on sentences occur. Transition's are fairly smooth.

5 Sentence structure varies. Transitions are smooth.

7. PARAGRAPH DEVELOPMENT

1 Topic sentences are rarely used. Detail sentences do not keep to the topic. Sequence of ideas and temporal sequence are random and confusing. Transitions are awkward.

3 Topic sentences are usually used. Most detail sentences keep to the topic, but some may be irrelevant or out of place. Sequence is generally appropriate. Transitions are generally smooth.

5 Topic sentences are used consistently. All detail sentences keep to the topic. Sequence is consistently appropriate. Transitions are smooth.

8. **ORGANIZATION OF IDEAS**

1 Development is incoherent. Writing lacks a focused introduction and conclusion. Transitions are awkward, confusing, or nonexistent.

3 Development is adequate. Writing may lack a clear introduction or conclusion. Transitions are fairly smooth.

5 Development is logical and balanced. Introduction and conclusion are clear and consistent. Transitions are smooth.

9. **QUALITY OF IDEAS**

1 Intent is not obvious. Supporting details are irrelevant or lacking. Coverage of topics is inadequate. Ideas are often unoriginal and uninteresting.

3 Intent is clear and relates to the assignment. Development is adequate, but some details may be irrelevant. Ideas may lack creativity.

5 Intent is clear and relates to the assignment. Development is logical and balanced. Writing is thoughtful and creative.

10. **WORD CHOICE/STYLE**

1 Language is trite and immature. Writing may be inappropriate to the purpose of the exercise. Style is impersonal and flat and holds little appeal for the reader.

3 Language is usually appropriate to the purpose of the exercise but may contain cliches. Style may be inconsistent, but the reader's interest is usually maintained.

5 Language is vivid and appropriate to the purpose of the exercise. Style is expressive and holds the reader's interest.

COMPOSITION EVALUATION FORM

A Composition Evaluation Form is provided on the next page to aid you in assessing, tracking, and comparing your students' composition skills. You may choose not to use it for every lesson. It is flexible enough to allow you to evaluate your student's work selectively concentrating, for example, on capitalization and punctuation in earlier units and proceeding to more qualitative analysis as your students' mechanical skills improve.

On the rating scale a score of 5 indicates superior work, 4 indicates work that is above average, and 3 indicates writing that is average in terms of the student's grade level. A score of 2 implies below-average work, while a rating of 1 indicates poor quality and suggests that the student needs considerable help in a specific skill area.

Composition Evaluation Form

Student's Name ______________________________

Assignment ______________________________

	Rating	Comments
1. Handwriting	1 2 3 4 5	
2. Spelling	1 2 3 4 5	
3. Capitalization	1 2 3 4 5	
4. Punctuation	1 2 3 4 5	
5. Grammar/Usage	1 2 3 4 5	
6. Sentence Structure	1 2 3 4 5	
7. Paragraph Development	1 2 3 4 5	
8. Organization of Ideas	1 2 3 4 5	
9. Quality of Ideas	1 2 3 4 5	
10. Word Choice/Style	1 2 3 4 5	

PEER EDITING

An important way of reducing your paper load as a teacher, at the same time, greatly sharpening your students' writing skills is Peer Editing. Peer Editing can readily be built around any "Assessment Tool." Superior students can refine their composition skills, deepen their concepts, and improve their social skills. Weaker students get the intensive practice where they need it most.

The steps to Peer Editing are simple. First, have the entire class complete a brief, clear writing assignment. Next, form teams of two or three students each, with one from the upper academic third in each team and one or two from the rest of the class. These teams may be relatively permanent for the year.

Then assign to each team one or two items to assess. Give each team a few of the papers and have them look at them, discuss them, and agree on a PILGOU rating of "their" items for the few papers they are examining. If the teams are sitting in a circle, you can then rotate the sets of papers so that each team has a new set and continue rotating the papers until all of them are rated on all elements. Thus, a student who needs to concentrate on a few of the punctuation goals can do so. You, as the teacher, can assign the items or goals you think appropriate.

You may agree that as an alternative teaching strategy it may be better to have the whole class concentrate on one or two items and have only a few editors doing the ratings. They can then explain their ratings to the writers. In this approach, each paper doesn't have as many marks and scores on it.

The project staff found that, since the weaker students may not be able to correct the papers of the top students and since the weaker students may take longer to make their corrections after they get their edited papers back, it is best to spend the last part of the period with the weaker students in one group editing each other's paper and making their corrections.

MATERIALS

MATERIALS

1. Language for Meaning, Houghton Mifflin, 1978

   (New language arts materials are being piloted in each middle school. Evaluation and an adoption is planned for spring of 1985.)

2. Open the Deck, Stack the Deck, Inc., Grade 6

3. Cut the Deck, Stack the Deck, Inc., Grades 7-8

Language Arts
Audio-Visual Materials

6th Grade

Building Word Power, 9 Cassettes, Coronette Cassettes

Building Word Power, 4 Cassettes with filmstrips

English Composition for Children, 4 Cassettes and filmstrips (Outlines, More Than One Paragraph, Kinds of Sentences, Paragraphs), Pied Piper Productions

Folklore and Fable; 4 films and cassettes, Scholastic Literature Filmstrips

Listen and Think, 12 Cassettes (Cause and Effect, Relationships, Main Ideas, etc.) Troll Associates

Listening With a Purpose, 12 Cassettes, Coronette Cassettes

Our Language, 6 filmstrips & cassettes (Letter Facts, Borrowing Words, American Words, New Words, Changing Word Meanings, Today's Spoken English) Coronette Instructional Media

Phonics Comics: Word Probe, 10 Cassettes, Coronette Cassettes

Pathways - Multiple Ending Stories; 5 filmstrips and cassettes, United Learning

Each filmstrip depicts an open-ended situation with suggested multiple endings. Students are involved in each episode as they watch the filmstrip and make decisions, predictions and choices concerning possible solutions.

7th Grade

Belonging to a Group - discuss your personality series. Two filmstrips, two cassettes. Guidance Associates.

Come to Your Senses (2). A program in writing awareness using your senses. Four filmstrips with pictures. Scholastic Book Services.

Developing English Skills, Parts 1 & 2. One filmstrip with cassette on synonyms and antonyms, adjectives, nouns, and verbs. Educational Activities, Inc.

Exploring the Unexplained, 5 Cassettes with filmstrips, Basic Research Skills Development Series, United Learning.

Guidance Associates: Hear it and Write, 2 filmstrips with Cassettes that make children aware of sounds, and the significance of word sounds in conveying meaning.

Guidance Associates Write Now Workshop:Write in Order, 2 filmstrips with Cassettes that explore the need for organizing ideas in order to achieve effective communication.

Perception, 1 filmstrip with Cassette, Argus Communications.

Reading With a Purpose, 10 Cassettes, Coronet Cassettes

Speaking of Language: Guidance Associates. Two filmstrips, two cassettes. Designed to introduce the student to the formal or organized study of language in a lighthearted way.

What is Drama? Two filmstrips, two cassettes. Introduces students to dramatic forms and terminology, and explores basic concepts of theatre, including theme, plot, character, physical elements of the stage, the role of set design and of costume.

Writing Awareness through pictures. Six filmstrips, Brunswick Productions.

Write a Story: Guidance Associates. Two cassettes, two filmstrips. Encourages students to write from their own feelings and experiences, and shows them how to find material for stories in the people, places, and occurrences around them.

Write Lively Language: Guidance Associates. Two cassettes, two filmstrips. Introduces figures of speech and demonstrates their use in creating vivid images.

8th Grade

Communication Skills: Write it Right. Slide/cassette program in three parts. The Center for Humanities, Inc.

Part 1 - introduces students to the need for structure and organization in their composition skills.

Part 2 - concerns itself with clear and effective writing and paragraph development.

Part 3 - provides two sets of writing experiences for students.

Coping with Competition. Two filmstrips and cassettes dealing with adolescent competition. Guidance Associates.

Forest Paths. A sensary presentation of film cassettes with no words. Creative Visuals.

Humor and Satire. Four filmstrips with cassettes. Scholastic Literature filmstrips.

Investigating the Unknown. 5 filmstrips with cassettes to develop skills of obtaining, organizing, and evaluating information. United Learning.

Making Words Work. Six filmstrips and cassettes. Focuses on practical uses of language. Coronet Instruction Media.

What do you See? Five filmstrips with cassettes dealing with experiences in perception. Walt Disney Educational Media Co.

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Good ideas to help teachers create writing experiences in the classroom. The author's message is, "Kids can be taught to express themselves in writing completely, effectively, and enjoyable...".

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Hickler, Holly and May, C. Lowell - *Creative Writing: From Thought to Action*, Allyn and Bacon, Inc., 1979

A textbook designed for discussions, comparisons and writing activities. Includes teacher's guide and workbook. Good ideas to help students organize their thoughts and create believable settings and plots.

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Welch, Dr. I David and Elliott, Susan E. - *A Year of Writing Activities*, Scholastic Magazines, Inc., 1979

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GLOSSARY

GLOSSARY OF LITERARY TERMS

ALLEGORY - a method of representation in which a person, abstract idea or event stands for itself and for something else; extended metaphor in fiction where the author intends characters and their actions to be understood in terms other than their surface appearances and meanings. Forms of allegory are the parable, the fable, even satire.

ALLITERATION - the repetition of consonant sounds. For example, He told a tale of terror.

AUDIENCE - a group or assembly of listeners, but the word has been extended to include all spectators, as at dramatic and sports events and also those reached by newspapers, magazines, books. in literary study audience usually means "readers," agents who react to a work of literature.

AUTOBIOGRAPHY - an account of oneself written by oneself; a continuous narrative of what the author considers major events of his life.

BIOGRAPHY - a written account of a person's life or an account of the lives of any small and closely knit group, such as a family. A continuous, systematic narrative of past events as relating to a particular people, country, period, or person.

CAUSE AND EFFECT - much of what we read is the result of cause-and-effect relations where cause is the force from which something results and an effect is that which is produced by some agency or cause.

CHARACTER - in literature, a person represented in a story, novel, play, etc.

CLIMAX - the moment in a play, novel, short story, or narrative poem at which a crisis comes to its point of greatest intensity and is in some manner resolved.

FABLE - a short, simple story usually with animals as character, designed to teach a moral truth.

FAIRY TALE - a story about elves, dragons, sprites, and other magical creatures, which usually have mischievous temperments, unusual wisdom, and power to regulate the affairs of man.

FANTASY - extravagant and unrestrained imagination; action occurs in a nonexistent and unreal world and involves incredible characters.

FIGURATIVE LANGUAGE - descriptive language which is not meant to be taken literally. Idioms, similes, metaphors, personifications are examples of such.

FIGURES OF SPEECH - expressive uses of language in which words are used in other than their literal senses so as to suggest pictures or images in the readers' mind. Simile, metaphor, alliteration, and hyperbole are examples of such.

FOLKTALE - a legend or narrative originating in, and traditional among a people, especially one forming part of an oral tradition. Can include myths and fairy tales.

FREE VERSE - verse that lacks regular meter and line length but relies on natural rhythms.

HYPERBOLE - obvious and deliberate exaggeration; an extravagant statement; a figure of speech not expected to be taken literally.

IDIOM - a phrase or expression whose meaning cannot be understood from the ordinary meanings of the words in it. For example, "It's raining cats and dogs." and "We turned the tables on them."

LEGEND - a tradition or story handed down from earlier times and popularly accepted as true; any fictitious tale concerning a real person, event, or place.

METAPHOR - a comparison that does not use "like" "as," or "than;" used as figurative language. Examples: "He is a lamb."

MYTH - a legendary or traditional story, usually one concerning a superhuman being and dealing with events that have no natural explanation. Myths usually attempt to explain a phenomenon or strange occurance without regard to scientific fact or common sense.

NARRATION - a form of discourse, the principal purpose of which is to relate an event or series of events. Narration appears in history, news stories, biographies, etc., but is usually applied to such forms of writing as the anecdote, fable, fairy tale, legend, novel, short story, tale. The primary appeal of narration is to the emotions of the reader or hearer.

ONOMATOPOEIA - series of words that copy the sound of the things they name. For example: hiss, ding-dong, bong, cluck.

PARABLE - a story designed to convey some religious principle, moral lesson, or general truth. It always teaches by comparison with actual events.

PERSONIFICATION - when human traits are given to non-human things: "The raindrops danced on the roof."

PLOT - a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces (conflict) to a climax and a denouement. Different from story line or story (the ORDER of events.) This distinction between plot and story line is made clear by Forster, an English novelist: "We have defined story as a narrative of events arranged in their time sequence. A plot is also a narrative of events, the emphasis falling on causality (see cause and effect). "The king died and then the queen died," is a story. "The king died, and then the queen died of grief," is a plot.

POEM - a composition in verse that is characterized by a highly developed artistic form, the use of rhythm, and the employment of heightened language to express imaginative interpretation of a situation or an idea.

POINT-OF-VIEW - in literature point of view has several meanings. 1) physical point of view has to do with position in time and space from which the writer approaches, views and describes his material. 2) mental point of view involves the author's feelings and attitude toward his subject. 3) personal point of view concerns the relation through which a writer narrates or discusses a subject, whether first, second, or third person.

PROSE - the ordinary form of spoken and written language; applies to all expression in language that does not have a regular rhythmic pattern.

PUN - a play on words; the humorous use of a word emphasizing different meanings or appplications.

SATIRE - the ridiculing of folly, stupidity, or vice; the use of irony, sarcasm, or ridicule for exposing or denouncing the frailties and faults of mankind; usually involves both moral judgment and a desire to help improve a custom, belief, or tradition.

SCIENCE FICTION - a narrative which draws imaginatively on scientific knowledge, theory, and speculation in its plot, theme, and setting; a form of fantasy.

SETTING - the when and where of a story.

SHORT STORY - a relatively short narrative (under 10,000 words) which is designed to produce a single dominant effect and which contains the elements of drama. A short story concentrates on a single character in a single situation at a single moment. Even if these conditions are not met, a short story still exhibits unity as its guiding principle. An effective short story consists of a character (or group of characters) presented against a background, or setting, involved through mental or physical action, in a situation. Dramatic conflict is the collision of opposing forces which are at the heart of every short story.

SIMILE - a comparison that uses the words "as," "like," or "than." For example, "The night was as black as ink." and "Her smile is like a sunny, summer day."

SPOONERISM - the transposition of initial or other sounds of words. For example: "Beery wenches," for weary benches.

STORY - a narrative, either true or fictitious, in prose or verse designed to interest, amuse, or inform readers or hearers; a narrative of events arranged in their time sequence.

THEME - often considered the author's intent. What is the question the author is trying to answer? The sum total of a plot; central message; the message or moral implicit in a work.

ACTIVITIES & IDEAS

This section is a place for adding new ideas. Keep your eyes open for things your students enjoy. Send copies to the Curriculum Center so they can be duplicated and shared with others.

STARTER SET:

Speaking of Speaking

Using Young Adult Fiction to Reintegrate the Language Arts

BEST COPY AVAILABLE

Speaking of Speaking

Ten activities to help kids think on their feet, conquer stage fright, wipe out *ums* and *ers*, and enjoy giving speeches

Murray Suld

Some years ago I was hired to speak at a series of educational workshops around the country. Five minutes into my first presentation, I fainted. I don't mean that I got a little nervous or confused or flustered – I fainted! Since that day I've given over a thousand presentations. Dale Carnegie I'm not, but I *can* get up in front of a crowd of people and tell them what I'm thinking. The secret to my success is simple—practice.

With practice, your students can also become successful speakers. They can also become successful showers, tellers, and listeners. Now that the end of the year is drawing near, children will be called on to give presentations and speeches and participate in assemblies, so it's an especially good time to develop these skills. Also, kids are more comfortable with each other now and will feel better about speaking in front of their peers.

The following 10 activities offer a variety of ways to give children practice in presenting themselves both visually and aurally. Start off with games or group speaking activities, where the pressure will be minimal, and gradually lead up to those in which kids speak by themselves. Even your shiest and most stage-frightened students can learn how to give clear and entertaining speeches, and have fun listening to others do the same.

Ask-me-about-it game: *answering questions, conversing, thinking on one's feet*

Only one thing is worse than being asked a question whose answer you don't know: *not* being asked a question about a subject you're an expert on. While there's no easy way out for the first problem, this game will help solve the second. Ask me how to play it and I'll tell you.

"How do you play Ask-me-about-it?"

I'm glad you asked. First, students pick topics they know a lot about; a topic could be something they learned at school, such as facts about Mars and other planets, or information about a personal experience, such as seeing a famous movie star. Next, each student makes a button that invites passers-by to ask about the subject. Buttons can be made from cardboard or bought from stores that will supply the desired words ("Ask me about computers"). Children can wear the buttons around the classroom, throughout the school, at home, or in the community. The only requirement is that when someone asks about the topic, the student must answer the question.

Ask children to report on the kinds of questions they receive and how they answered them. You might even make a math lesson out of this exercise by graphing the number of questions inspired by each button.

Hear ye, hear ye! *reading speeches, listening to master speakers, letter writing*

Some of the world's greatest literature is in the form of speeches. Few experiences will do more to ignite interest in public speaking than hearing historic orations via recordings or reenactments. A number of important contemporary speeches dealing with politics, science, current events, and the arts are available on records and tapes. With a little scrounging, you should be able to bring the likes of Neil Armstrong, John F. Kennedy, and Madame Curie into your classroom.

Reenact classic speeches such as the Gettysburg Address and George Washington's Farewell Address. Since most of this material would be difficult for elementary children to read, invite other teachers, high school drama students, and actors from local theaters to perform. Even if students don't understand every word, they will be moved by the speeches.

Charades: *using gestures, listening, breaking words into syllables*

Though parlors may be obsolete, one game played in them is still around—charades. While this game encourages even the shyest person to ham it up, there's more here than just fun. Many language skills get a workout: the leader must listen carefully to guesses from teammates; teammates must speak clearly and listen to each other; and all learn about syllabification.

The best way to teach charades to beginners is to stage a demonstration featuring experienced players—kids who already know how to play, teachers, or aides. There are only two rules: the pantomimist must not speak or mouth any word, and must not use gestures to spell out letters. There is, of course, a set of conventional signs for such stock phrases as "This is a book" or "Third word."

Finding items to act out is half the fun. It can also introduce students to quotation books and other reference materials. So if possible, have students collect charade subjects. Categories might include titles of books, movies, TV shows, and songs; quotations serious and silly; slogans from the world of advertising and politics; and even phrases relating to school subjects, for example, "Reduce all fractions to their lowest common denominator."

Give three cheers! *voice projection, oral reading*

When it comes to intensity and teamwork, no other speech format can match the cheer. (This isn't a rainy-day project, unless your gym has lots of soundproofing.) If you were a cheerleader back in high school or college, you can teach the basics. If you don't know a pom-pon from a pomegranate, you might consider inviting cheerleaders from your high school.

Uninhibited cheering will give everyone a chance to use his or her voice to the hilt, and help the shiest students become bolder about speaking. Cheers can be used to motivate everything from PE to long division. The trouble is that the literature of cheering isn't vast, especially at the elementary level. If you really want students to cheer themselves into a frenzy about homework or improving their handwriting, you'll probably have to write your own cheers, or better yet, let your students do it. Take the class outside and let kids take turns leading the group enthusiastically in their cheers. For inspiration, feel free to use the models below. They're sort of dumb, but then "Push 'em back, push 'em back, way back!" isn't Shakespeare, either.

Two bits, four bits,
Six bits, a dollar.
If you can spell
Stand up and holler!

Hip, hip, hooray!
It's art today.
Drawing and sketching,
They're okay!

Come on everyone,
Time to be glad,
Open those math books
And add, add, add.

A chorus line: *listening, overcoming stage fright, oral reading*

Choral reading offers the best proof that two (or more) heads can be better than one. Being surrounded by other speakers gives novices a sense of security and power that is a long time coming for the solo speaker. Live or taped choral performances, even those delivered by beginning readers, can be stunning.

How big should a chorus be? There is no set size. To introduce the activity, you might work with the whole class. Later, groups with as few as two or three members can perform readings. Whatever the size of the chorus, it's crucial to have a leader. His or her most important task is to make sure the group begins together and proceeds at the correct pace. The leader also controls the volume, which, like the pace, may change along the way. Arm waving isn't needed—a subtle nod to begin is often all it takes. Let students watch you demonstrate, then choose one leader for each group.

Just about any text that reads well as a solo performance will do fine in the mouths of a group. Possible items include poems, short stories, advertisements, newspaper articles, minutes of meetings, announcements, jokes, and even passages from a textbook.

Most choruses speak in unison, but for an effective change, try "divided" or "sequenced" readings. For example, suppose your group intends to perform a limerick. First divide the group into halves (by sex or pitch). One half reads the first two lines of the poem; the other half reads the next two lines; and the whole group reads line five. (Indicate in the script who reads what.) If you are performing for other classes, they will be treated to vocal variety and also get a sense of "movement"—first voices on the left, then voices on the right, then voices from both sides.

Who's on first? *overcoming stage fright, developing a sense of timing, giving oral reports*

If it worked for Abbott and Costello, Mr. Wizard, and Plato, creating dialogues can work for your students, too. Much humorous literature is written for two performers. Knock-knock jokes fit into this category; so do innumerable silly riddles. Supply pairs of students with several riddles and let them perform a routine for the class. To make sure neither comedian seems like a stupid stooge, the punch lines should be traded back and forth.

Comic strips like "Peanuts" are an underused source of amazingly literate dialogues. Kids can easily turn a three-panel strip into a vaudeville-type skit. Here's an example adapted from Johnny Hart's "B.C."

B.C. (carrying a pick and holding up a rock): Glass! We've discovered glass!

Peter (looking disgustedly at the rock): Why you nincompoop! This is an ordinary diamond.

Don't-look-at-me speeches: *overcoming stage fright, concentrating on the voice, listening*

Being stared at is one of the major causes of stage fright. Here is a powerful solution: no eye contact.

Have students practice giving short speeches (jokes, personal narratives, songs, poems, and so on), with this difference. First, all children close their eyes and put their heads down. The student speaker then enters the room, gives the talk, uses sound effects if desired, answers any questions, and leaves. Throughout the presentation, no one should look at the speaker.

Hands up! *asking questions, listening*

Here's a game that not only exercises questioning and listening skills, it also shows the players their commonalities and uniquenesses. Before the game starts, choose a leader to prepare a series of "personal experience" questions for the class. Depending on grade level, the list may contain 5, 10, or 15 questions. The leader asks the questions one at a time, and whoever can answer in the affirmative raises a hand. Examples could be, Who's left-handed? (Lefties' hands go up.) Who has a first name? (Everyone's hands should be raised.) Whose first, middle, and last names taken together contain all the vowels? (Maybe no hands are raised.) Who has seen both the Atlantic and Pacific Oceans? Who owns three pets? Who has tasted snails?

This sounds simple and it is. The fun comes from seeing how quickly the questions can be fired off. After some practice, the game should be played at a breakneck pace, with hands darting up and down as if they belonged to bidders at an auction.

For a real challenge to the leader, ask him or her to come up with questions that will a) get everybody's hands up; b) keep everybody's hands down; c) get only boys' or girls' hands up; or d) get any other group of hands up.

Overcoming *um: giving a smooth delivery, overcoming nervousness, using silence*

Remedies for overcoming *uhs*, *ers*, and *ums* are something like cures for hiccups. Everyone's got one but nobody's got much proof that it works. In the long run, experience usually does the trick. Meanwhile, here are some short-term cures.

*Anti-*um *technique No. 1* Tell students they don't have to fill every second of stage time with talk. Explain that people say things like *um* to buy time while trying to figure out what to say next. They could say nothing, but they're afraid silence is "bad." It isn't. Most members of an audience would rather listen to the sound of grass growing than be tortured by a string of empty *ers*.

*Anti-*um *technique No. 2* Keeping quiet requires practice. So have each student stand up for a minute or two and say nothing. They are, however, permitted to think. If this assignment makes individual performers too uncomfortable, begin by having children try it in groups of three or four.

*Anti-*um *technique No. 3* Have each student give an extemporaneous speech lasting about a minute. He or she must pause for two seconds between each sentence to collect his or her thoughts, but must not utter an *uh*, *er*, or *um*.

Show and Tell: *illustrating a speech, speaking extemporaneously*

Show and Tell not only provides low-pressure speech-making practice, it's *the* model for all effective communication. The trouble is that many children can't find subjects to present, though they have the whole world to draw upon. But maybe having the whole world is overwhelming. One solution is to create categories that force children to focus. Here are some examples.

Ordinary objects The speaker gives a detailed, eye-opening description of an object that most people look at but never see: a postage stamp, a bottle opener, an onion, a seashell, a leaf, a nickel, and so on.

Noisy subjects The speaker collects a few of one thing—checkers, marbles, batteries, dice, plastic spoons. He or she puts them inside a coffee can and shakes the objects. The class can then ask 20 questions to identify them, such as, Is it used in a game? Can you buy one in a bakery? Is it for pets?

Edible subjects Each speaker is assigned a different food to talk about. Some reports can help people to better understand such everyday foods as oranges, eggs, or walnuts. Other reports might introduce more exotic foods such as kiwi or escargot.

Too-big-to-bring-in objects Have Show and Tell reporters describe large objects they have seen firsthand—airplanes, skyscrapers, or buses.

Alphabetical subjects Ask each student to bring in and share an object that starts with an assigned letter of the alphabet.

After your students have participated in activities like these, public speaking will be a time for happy sharing—never fainting! ☐

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USING YOUNG ADULT FICTION TO REINTEGRATE THE LANGUAGE ARTS

Gerrit W. Bleeker, Emporia State University

Recently, several prominent English teachers/educators have been calling for reintegrating the teaching of English/language arts. In an article entitled "The Language Arts and the Learner's Mind" (*Language Arts*, February 1979), Frank Smith argues that

> the categories of the language arts are arbitrary and artificial; they do not refer to exclusive kinds of knowledge or activity in the human brain. Reading, writing, speaking, and understanding speech are not accomplished with four different parts of the brain, nor do three of them become irrelevant if a student spends a forty-minute period on the fourth...The labels are our way of looking at language from the outside, ignoring the fact that they involve the same processes within the brain. (p. 118)

In a similar vein, Stephen Judy in *Explorations in the Teaching of English* (New York: Harper & Row, 1981) contends that the language arts can be most effectively integrated through the study of literature:

> ...teachers should encourage a natural flow from one form of language use to another. By offering writing options as part of a literature unit, the teacher makes the *producing* of language a comfortable outcome of *consuming* it. Similarly, when reading is focused toward an actual task — learning something or persuading someone — it too becomes natural and purposeful and leads easily to related language activities. (p. 183)

Smith's and Judy's arguments are clear and sensible — the best way to teach English is by integrating the study of literature, language, composition, speaking, and mass media.

In the past most English teachers have not consciously sought to integrate the teaching of language arts; rather, they have arbitrarily divided the English curriculum into several parts — grammar, composition, literature, spelling, vocabulary — and have taught each component as a separate, and, in most cases, unrelated entity. Rather than unifying language arts instruction, they have deliberately fragmented it. (Recall the mini-course fad of the late '60s and early '70s!) Moreover, the recent back-to-the-basics movement, with its undue emphasis on mechanics, vocabulary, and spelling, has fostered isolated drill work in the classroom. Obviously, many English teachers have not had much experience in integrating the teaching of language arts and will have to be convinced that this approach "works" before trying it.

In an attempt to demonstrate that language arts instruction and learning can be effectively integrated through the study of literature, I would like to suggest a variety of student-centered activities designed for teaching a fine adolescent novel, Katherine Paterson's *Bridge to Terabithia* (New York: Avon Books, 1977). Each of the activities encourages reintegrating the language arts, rather than splintering them. For purposes of discussion, I have divided these activities into three groups — pre-reading, reading, and post-reading.

Pre-Reading Activities

In order to motivate students and/or to prepare them to read the novel perceptively, have them engage in one or more of the following activities:

1. Brainstorm on one or more themes in the book; ask students how they feel or what they think about escaping, friendship, fears, winning, and dying.
2. If students are reluctant to share personal feelings and thoughts, allow them to discuss one or more of the above themes as developed in a current television program or in a popular movie (*E.T.* would work well here).
3. Listen to and discuss the lyrics of a song(s) with a theme(s) similar to the novel's — Marlo Thomas' "Free to Be You and Me" or Simon and Garfunkle's "Bridge over Troubled Waters" are possibilities.

Depending on which pre-reading activity one uses, students will participate in a variety of language arts experiences — discovering and expressing orally personal emotions and ideas, expanding and refining their thinking, engaging in dialogue, comparing and contrasting, drawing inferences, and responding to and interpreting non-print materials.

Reading Activities

As the students read the novel, have individuals or small groups examine and respond to different facets of the book by engaging in one or more of the following activities:

1. Log in a journal the differences between the two central characters, Jess and Leslie (personal, home environment, value systems).
2. List key thematic words or phrases and defend choices in class.
3. Illustrate (paint, sketch, make a collage) a major scene in the book.
4. Pantomime Jess' reactions to one or more incidents.
5. Jot down the stated and implied code of etiquette at Lark Elementary School and then compare/contrast it with the code at your school.
6. Record in a journal what Jess learns about himself, others, and life in general as he "runs" into maturity.
7. Perform a reader's theater presentation of a "dramatic" scene, e.g., the scene between Jess and Mrs. Myers after Leslie's death.
8. Examine and "play with" the language:
   a. Note all similes and metaphors; then discuss how they are appropriate for the book's audience.

      SAMPLES: "The syllables rolled through his head like a ripple of guitar chords" (p. 14).

      "She was sitting straight up in her seat, looking as pleased with herself as a motorcycle rider who's just made it over fourteen trucks" (p. 74).

      "...she had left him stranded there — like an astronaut wandering about on the moon" (p. 114).

   b. Observe the use of descriptive details. Delete all descriptive words from the passage below; have students insert their own descriptive words in the passage and then compare their version(s) with Paterson's passage and discuss the language choices the author made.

      "Leslie was still dressed in the faded cut-offs and the blue undershirt. She had sneakers on her feet but no socks. Surprise swooshed up from the class like steam from a released radiator cap. They were all sitting there primly dressed in their spring Sunday best. Even Jess wore his one pair of corduroys and an ironed shirt" (p. 19).

   c. Reduce a complex sentence like the one below into a series of simple (kernel) sentences and then recombine these into a single, complex sentence with a different emphasis or shade of meaning than the original:

      "He paused in midair like a stop-action TV shot and turned, almost losing his balance, to face the questioner, who was sitting on the fence nearest the old Perkins place, dangling bare brown legs" (p. 18).

   d. Locate and note the function of vivid, active verbs: SAMPLES: "...they'd race to a line they'd toed across at the other end" (p. 4).

      "Without breaking his rhythm, he climbed over the fence, scrambled across the scrap heap, thumped May Belle on the head...and trotted on to the house" (p. 5).

   e. Observe idioms used by the narrator and characters in the novel; discuss them in terms of speaker, audience, and purpose:

      SAMPLES: "There was a crack in the old hippo hide" (p. 51).

      "Well, for spaghetti sauce! You could offer to help, you know" (p. 68).

   f. Invent a new language system for the inhabitants of Terabithia; follow examples of the Nadsat teen language in Burgess' *A Clockwork Orange* or the essay on "Newspeak" in Orwell's *1984*.

Reading activities like the several described above not only will help integrate the study of language, literature, creative writing, art, and drama, but also will encourage students to develop what Jean Malmstrom has called a "linguistic attitude toward literature."

Post-Reading Activities

After students have read the novel, let them select an activity tailored to their interests and abilities. Suggestions include:

1. Improvise and extend a scene not fully developed in the book, e.g., use action verbs to narrate how Jess' family reacts to Leslie's death.
2. Role play one or more scenes, e.g., have two students role play Jess and Leslie conversing about friendship, death, fear, and winning.
3. Construct a model of Terabithia.
4. Select three characters in the story and list five emotions each character portrays. Then have small groups work together to mime the emotions, construct masks to represent the emotions, or make a word play collage of the emotions (example: JESS: CONFUSED).
5. Research the lives and music of other artists of the sixties — the Beatles, Bob Dylan, Janice Joplin, Jimmy Hendricks, and the Doors.

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Write a clerihew poem on one artist or group, or write a paper analyzing an artist's or group's influence on either musical styles, politics, fashion, or cultural values.

6. Convert several similes and metaphors into haiku.

7. Write a letter to a friend using adolescent slang throughout; then rewrite the letter to an adult using a formal, conventional style.

8. Make a slide presentation with narrative or musical accompaniment which captures an aspect of the story, e.g., the "poetry of the trees" (p. 40).

9. Compile a list of vocabulary words concerning "royalty"; "regicide" and "parapets" are examples from the story.

10. Write a script for one or more scenes in the book; videotape the scene and show to the class.

11. Write and deliver a euology for Leslie.

12. Conduct a telephone survey on one of the environmental issues raised in the book, e.g., saving the whales. Then "speak out" on the issue by preparing posters, a radio spot, bumper stickers, or political cartoons.

13. Have a book seller's day on which a few students construct visual advertisements for *Bridge*.

Using literature as a vehicle for re-integrating the teaching of language arts will not eliminate all the problems one encounters in teaching young people how to read, write, speak, spell, listen, think, and create. But if students are encouraged to engage in a variety of language arts activities in a "natural and purposeful" context, they will undoubtedly learn language arts skills more easily and effectively because they will be acquiring them in the process of observing, using, and appreciating their language in varied forms.

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types of fruit, and I want to try every one of them! It seems to me there are two basic kinds of people, those who let life happen to them and those who make it happen. I belong to the second type. I like to make a contribution in some beneficial way. In so doing, my own life becomes exciting and meaningful.

BEFORE "TEACHING" A NOVEL: SOME CONSIDERATIONS

Patricia P. Kelly, Virginia Tech

Literary critics and our own reading experiences tell us that the novel provides a closer representation of real life than any other literary group. Through novels students can explore other cultures and other times; can broaden their views beyond the boundaries of their own communities; and can see how characters handle problems or fail. The vicarious nature of literature, best provided by novels, is an important reason for having students read these longer works. Although we should encourage extensive reading based on students' own choices and have students with common reading interests share their reading in small groups, teaching longer works, specifically novels, as a whole class endeavor can serve several purposes. But before I describe what I think are the values of having some works read in common, let me explain what I believe are *not* appropriate reasons for "teaching" a novel.

Novels should not be assigned in order to prepare students for college or "the future." Such goals are short-sighted, leading both teachers and students to viewing literature as something to be administered in doses — it's good for you, it will socialize you, or it will make you successful. With this approach, we expose our students to the great writers so that it's much like getting the measles; once you have them, you don't have to worry about it anymore. The point is that, although many students gain what I call a "cocktail" knowledge of literature, they by and large remain untouched by the *experience;* others just tune out, and in all probability do not become life-long readers, which is perhaps the overriding goal for teaching literature. It is critical that the novels selected for study focus on what students can learn *now;* the novels should say something important to them in this stage of their lives. This assumption, of course, may justify some classics as well as make us rethink using others, but it certainly means that good young adult novels belong in the curriculum.

We want to challenge students, but at the same time we don't want to make them struggle to the point that it is, as one teacher put it, like "pulling teeth" to get them to respond or worse yet tell them what it all means. There must be something in the novel that touches their own lives, something to which they can relate. Students can handle what might indeed be a more difficult novel if they have the context, a store of understanding, to bring to the work. That is one reason why I think a novel such as *The Old Man and the Sea* probably should not be taught at the high school level. Although the words are easily decoded, the situation is one in which most students cannot immerse themselves. An old man's agony, his sense of being past his prime and useless but trying one last time to triumph, is not a character with whom they can identify. Also, the plot moves slowly and much of the conflict is subtle, whereas Cormier's *The Chocolate War* reveals a similar existential view of man but in a different context that students find appealing.

Neither is teaching a novel to an entire class an opportunity to use a text analysis approach, more appropriate for English majors and others committed to the study of literature. Teacher-directed novel study, however, should provide critical and evaluative thinking experiences which extend students' understandings beyond that normally gained through independent reading.

Having in-common class novels is not returning to the basics in its often misapplied approach of just pushing difficult literary works down into the lower grades, which results in students' attempting to deal with ideas and worlds unconnected with their own experiences. We cannot ignore readiness, a complex set of variables involving more than reading levels, as we select novels for study.

Why then do we want students to read some of the same novels?

Whole class reading experiences help students develop a more critical eye, help them gain the skills that will, in fact, make reading a pleasure. I avoid theme-finding, however, because students somehow have come to believe that is the ultimate question that must be answered from literature and that teachers actually have these gems written down somewhere to mete out at appropriate times. I focus, instead, on character and the complexity of motivations and decisions that characters make. I want students to understand the characters in relation to the time and the situation. For example, *Home Before Dark* by Sue Ellen Bridgers, although essentially Stella's story, goes beyond the coming-of-age theme. Toby's love, conflicts, hurts, and inner feelings are so poignantly told that boys as well as girls enjoy the novel. The complexity of the adult characters also make the novel more than a teenage story — Stella's mother, not her father, has kept them on the road in poverty; Stella's father wrestles with his feelings of inferiority as he lives in the tenant house and his brother lives in the homeplace; Anne fears that she will have to assume responsibility for the children and Maggie realizes that loving and giving are more important than owning things. These and other well-developed minor characters make this novel rich for classroom discussion.

The characters in fiction then become part of the student's storehouse of experiences — not themes in the abstract. Whole class discussions of the same novel can help students become independent critical readers, making them realize that a literary work cannot be boiled down to a single satisfying sentence or phrase, a nutshell to be stored away for some future use, and developing their skills for evaluating a writer's craft. Many students are indiscriminate independent readers, putting one book aside and picking up another without much purpose except the experience of a new story. But class activities, in which students share views, hear a variety of perceptions, and explore possibilities, deepen the understandings that they in turn can take back to their independent reading.

Another reason for a class to study some novels is to provide some common reading experiences that can serve as "touchstones" for discussions. Students can compare and contrast the ideas in other literary genres to those in the novels, thus connecting their study of literature rather than viewing it as discrete experiences.

A final purpose lies in the value of engaging in a sustained reading experience. It is valuable for students to develop the capacity to deal with longer works, not only because it is an important reading skill but because those same sustained efforts carry over into life-long learning. All entertainment cannot and should not be half-hour television shows, broken by commercials, or short stories, designed to be read in one sitting; neither do headlines and capsulized reports reveal the details and implications of important issues. We cannot let students become satisfied with snippets if we can make them thirst for more by teaching the process of dealing with longer works.

In selecting books for whole class reading then, I look for good quality novels that appeal to adolescent interests. At the same time that I value the importance of adolescent interests, I attempt to choose books that most students probably would not select to read independently; or if they might, I believe that the students will emerge from the class reading experience with considerably broader dimensions. Because the characters in Katherine Paterson's *A Bridge to Terabithia* are elementary school age, the novel is appropriate for independent reading at that age but also as an in-commin reading experience for older students, who will not be put off by the ages but instead see the universality of experiences — rejection, fear, envy, death. Jess' initial reaction to Leslie's death is complex, involving a sense of his own importance because his best friend has died, liking the attention he is receiving, experiencing the inability to express his grief partly because death is an abstraction, the finalty of which he cannot understand, and partly because grieving means accepting death. The quality of writing and the breadth of characterization make the book an excellent choice for older students' whole class reading.

The books selected should represent a balanced connection between where students are and where we want to take them. If a literary work doesn't bridge that gap, if there is too much or too little distance between the two, then the study will be mostly unproductive — either because the novel is too easy to use for teacher-directed class reading or because it requires understandings beyond the students' personal and academic experiential levels. There also should be some consideration of providing a balance between the light and dark sides of life. Of course, many good choices tip more one way than the other; but if literature is something to which teenagers can personally relate and through which they broaden their experiences, then the total year's study of literature should present a fairly balanced view of life.

Some consideration might be given to the differences in reading preferences between girls and boys, although adapting to these differences is more important in earlier reading stages. How[illegible]

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Appendix

High School

WRITING AS A PROCESS........................PAGE 166

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WRITING AS A PROCESS

WRITING AS A PROCESS

The notion that writing is a process is as important to teach as any specific technique of sentence construction or organization. Here are the steps:

Prewriting

Literally prewriting is something that happens before writing. It may be external or internal. The teacher has no control over internal experience (student's reactions, based on personal life) but can and should provide the external so that everyone has something to write about. Activities may be class discussion, reading, interviews, games, trips, movies, or cultural experiences.

Fast-drafting

Students write down everything they can think of to say about a topic, taking advantage of spontaneous flow of words and ideas and disregarding organization of material and mechanics of writing.

Editing/revising

The writer looks over first draft, makes decisions about the main focus, eliminates unnecessary material, adds necessary material, and organizes material appropriately for audience, purpose, and topic. An outline may be useful at this point. Major decisions about content are made at this step.

Second draft

A second draft is a rewrite, based on decisions made in previous step.

Feedback

Feedback can be provided in a writing group or from the teacher or a parent. If no feedback is available, the writer should walk away from the paper for a least 24 hours. On return, the writer will have an objective perspective about it. It should be read aloud. The draft should be considered for vocabulary, sentence structure and variety, paragraph organization, and use of specific details. Major decisions about form are made at this stage.

Third draft

A third draft may not be necessary if not too many changes are made.

Proofreading

Proofreading includes checking all mechanics--spelling, capitalization, puctuation, and grammar. This is the last chance for changes in content and wording as well.

Publication

Publication may consist only of handing the product to the teacher, but preferably it is given or read to a audience. At a minimum, it can be made available to others in the class or published in the school paper or a magazine.

MODELS

MODEL PARAGRAPH

Many technological spin-offs have developed from the space program, particularly in the field of medicine. First, equipment originally devised for space flights now helps doctors to diagnose and treat certain illnesses. In some hospitals, for example, modified versions of space helmets and pressure suits are used to detect hearing defects and measure oxygen consumption. Even more impressive are space-related devices that have been adapted for use by the handicapped. Two examples are an externally powered skin implant that can move a paralyzed person's muscles and a wheelchair that can be maneuvered by eye movement. Most important, however, is the contribution of the space program to the care of the critically ill. Thanks to the equipment made possible by space technology, paramedics can administer essential tests to patients en route to the hospital, doctors can continuously monitor the vital signs of intensive-care patients, and surgeons can control certain heart problems that would otherwise be life-threatening. The space program has contributed to the quality of life of Americans by providing doctors with a better means to diagnose and treat illnesses, by helping handicapped people cope with their handicaps, and by assisting the medical staff to care for critically ill patients.

PARAGRAPH EVALUATION FORM

TOPIC SENTENCE: Is the topic sentence a general statement which is neither too broad or too narrow (limited)? (0-10) ________

DEVELOPMENT: Is the topic sentence (generalization) clearly supported by an incident, reasons, facts, examples, and/or comparison/contrast? (0-20) ________

CONCLUDING SENTENCE: Does the concluding sentence logically complete the paragraph? (Does it restate the topic sentence? Does it summarize the main ideas?) (0-10) ________

LOGICAL ORDER AND TRANSITIONS: Does the paragraph seem logically ordered? Is there a logical and smooth transition between the sentences of the paragraph? Does the paragraph contain transitional words and expressions (if appropriate)? (0-10) ________

STYLE: Did the writer make an attempt to interest the reader through a careful choice of vocabulary and a variety of sentence structures? (0-10) ________

MECHANICS: Is the paragraph free of mechanical problems such as

sentence fragments/run-together sentences
punctuation errors
misspellings
capitalization errors
faulty parallelisms
tense shifts
disagreement of subject and verb (0-20) ________

TOTAL POINTS ________

72-80=A

64-71=B

56-63=C

48-55=D

PEER PARAGRAPH - CRITIQUE SHEET

Writer's Name______________________________

Evaluator's Name___________________________

Title of Paragraph_________________________

1. Copy down the topic sentence; underline the subject once and the verb twice.

____

____

____

Indicate any problems with the topic sentence by checking the appropriate comment(s):

Transition not present____________

Subject not present_______________

Verb not present_________________

Topic is too broad/narrow_________

2. List the details that develop the topic sentence. (Just write a few words to clearly identify the details.)

a. ____

b. ____

c. ____

d. ____

e. ____

3. List the details which do not pertain to the topic sentence.

a. ____

b. ____

c. ____

4. Is the relationship between the details and the topic sentence explained fully by the author? YES________ NO________

What specific suggestions would you make? ________________

____

____

____

5. Copy the concluding sentence. ______________________

____

____

Indicate any problems with the concluding sentence by checking the appropriate comment(s):

Subject not present______

Verb not present________

Topic sentence not rephrased________

Details of paragraph not summarized_______

6. Are the details in the paragraph ordered logically? YES_____ NO_____

What specific suggestions would you make?________________

____

____

____

MODEL ESSAY

D. THE CASE AGAINST HIGH SCHOOL FOOTBALL

1. High school football is an outrageous waste. The game is too expensive: in dollars and cents, in hours and minutes, in morale, and in physical well-being. When gym equipment and coaching salaries grow more important than academic progress and class work waits upon athletes, when the student's sense of academic and competive values is distorted, and fine young bodies are deliberately exposed to physical violence, then football does indeed cost too much.

2. Seldom does the total gate receipt for the season, even with the added dimes and quarters from the concession stands, smooth out the balance. School administrators and their staff pay top prices for dummies, pads, cleated shoes, and face guards; their boys need the best possible protection out there on the field of danger. Turfs, sturdy bleachers, and weather-conditioned gymnasiums are theirs to maintain (with a giant slice of the school board's carefully balanced budget). And the hiring of the go-gettingest coach available is one of the greatest expenses the school faces. But all that is the simple, red-and-black side of the ledger.

3. Though not quite so obvious to the outsider as dollar cost, the existing situation makes it almost shameful for students to neglect their team in favor of class work. When there are posters to put out, tickets to sell, or athletic banquets to be arranged, students are often expected to make the time, even during a class period, if the heat is on, to back the team. They can hardly be expected to pay more attention to their Biology III notebooks than they pay to the Homecoming Game; why, it's practically a breach of faith! So they set aside the biology assignment and the Latin translation, and three chapters in the Hardy novel due tomorrow, so they won't be late for the pep rally. After all, Ms. Hopkins and those other teachers must realize (they've heard it all week over the intercom) that Coach Jamison and the boys need all the spirit that can be whipped up if they're to ring up another victory for Consolidated High.

4. However, the song that resounds across the campus for the week is not an echo of the old softie that insists "It is not that we win or lose, but how we play the game!" None of that mush for the up-to-date pigskin elevens. It's no more who we play, but who we beat. The coach shouts out determined promises, then the bugles blare for the captain Himself, the biggest imaginable Man on Campus. So long to the fellow with the A average and to all the other wearers of the letter sweater, with the mark of the scholar. And often the school's reputation is built on its team's winning streak, not on the number of serious students who go on to excel in their college studies. As a result, the football-centered school distorts the value of competition, substituting "beat the opposition" for "compete honorably." Still, all this is to say nothing of the deliberate exposure to physical dangers, even death, to which public schools subject their students in the glorious name of football. We'd rather not dwell on the number of boys who either don't make it at all or who are carried out between quarters to a life of lameness, of back or brain. Besides those caught in the crossfire on the gridiron, too, are those who suffer (or die) in automobile or school bus collisions en route to the Big Game.

5. There's no winner in high school football. When the count is taken of money, time, energy, and suffering spent on "the game," both teams have lost, no matter how many times the boys first downed, touched down, touched back, or kicked goal. The real score (obscured by the glaring numbers on the great electric scoreboard) reads NOTHING to NOTHING.

TAKEN FROM: Writing the Five-Hundred-Word Theme

CRITERIA FOR ESSAY GRADING

INTRODUCTION: POINTS

1. General Statement(s): Does the beginning paragraph start with broad general introductory sentences which lead to a thesis idea at the end? (0-10)________

2. Thesis/Statement of Intent: Is the thesis or statement of intent clearly stated? (0-10)________

DEVELOPING PARAGRAPHS:

3. Topic Sentences: Are the topic sentences for each of the developing paragraphs well-written and related to the thesis? (0-10)________

4. Paragraph Development: Is each topic sentence (generalization) clearly supported by reasons, facts, examples, or contrast and comparison? (0-30)________

5. Logical Organization: As a total unit, does the essay seem logically ordered? Can you clearly understand the writer's main ideas, or do they seem disjointed or unrelated? (0-10)________

6. Transition: Is there a logical and smooth transition from each preceding paragraph to the topic sentence of the following paragraph? (0-10)________

7. Concluding Sentences: Does each of the developing paragraphs end with a sentence that clearly summarizes the main ideas of the paragraph or one which "finishes" the paragraph? (0-10)________

CONCLUSION:

8. Concluding Paragraph: Is there a definite concluding paragraph which begins with a restatement of the thesis idea, reviews the main points of the development, and makes a general conclusion? (0-20)________

STYLE:

9. Writing Style: Did the writer make an attempt to interest the reader through a careful choice of vocabulary and a variety of sentence structures? (0-10)________

MECHANICS:

10. Absence of Mechanical Errors: Is the paper free of mechanical errors, such as sentence fragments, punctuation errors, usage errors, misspellings, capitalization errors, faulty parallelisms, and tense shifts? (0-30)________

135-150 points - 90% or above = A
120-134 points - 80% or above = B
105-119 points - 70% or above = C
90-104 points - 60% or above = D

TOTAL POINTS: ____________

PEER ESSAY - CRITIQUE SHEET

Writer's Name____________________________

Evaluator's Name____________________________

Title of Essay____________________________

I. INTRODUCTORY PARAGRAPH

1. What type of introduction is used? (general, descriptive, quotation)

____

2. Does the introduction lead smoothly into the thesis or statement of intent? YES________ NO________

Can it be improved? (If so, suggest in what way it could be improved.)

____

3. Copy the thesis or the statement of intent.

____

____

____

Are there any suggestions for improvement of the thesis or statement of intent?

____

____

____

II. DEVELOPMENTAL PARAGRAPH #1

4. Copy down the topic sentence; circle the transition; underline the subject once and the verb twice.

____

____

____

Indicate any problems with the topic sentence by checking the appropriate comment(s):

Transition not present________

Subject not present________

Verb not present________

Topic is too broad/narrow________

5. List the details that develop the topic sentence. (Just write a few words to clearly identify the details.)

a. ______________________________

b. ______________________________

c. ______________________________

d. ______________________________

e. ______________________________

6. List the details which do not pertain to the topic sentence.

a. ______________________________

b. ______________________________

c. ______________________________

7. Is the relationship between the details and the topic sentence explained fully by the author? YES____ NO____

What specific suggestions would you make?________________

____

____

8. Copy the concluding sentence.______________________________

____

____

Indicate any problems with the concluding sentence by checking the appropriate comment(s):

Transition not present________

Subject not present________

Verb not present_______

Topic sentence no rephrased______

Details of paragraph not summarized_______

9. Are the details in the paragraph ordered logically?
YES______ NO______

What specific suggestions would you make?

____

____

____

III. DEVELOPMENTAL PARAGRAPH #2

10. Copy down the topic sentence; circle the transition; underline the subject once and the verb twice.

____

____

____

Indicate any problems with the concluding sentence by checking the appropriate comment(s):

Transition not present________

Subject not present________

Verb not present_______

Topic is too broad/narrow_________

11. List the details that develop the topic sentence. (Just write a few words to clearly identify the details.)

a. ____

b. ____

c. ____

d. ____

e. ____

12. List the details which do not pertain to the topic sentence.

a. ____

b. ____

c. ____

13. Is the relationship between the details and the topic sentence explained fully by the author? YES_____ NO______

What specific suggestions would you make?_______________

14. Copy down the concluding sentence.____________________

Indicate any problems with the concluding sentence by checking the appropriate comments(s):

Transition not present_________

Subject not present________

Verb not present________

Topic sentence not rephrased_______

Details of paragraph not summarized______

15. Are the details in the paragraph ordered logically? YES______ NO______

What specific suggestions would you make? ____________

IV. DEVELOPMENTAL PARAGRAPH #3

16. Copy down the topic sentence; circle the transition; underline the subject once and the verb twice.

Indicate any problems with the topic sentence by checking the appropriate comment(s):

Transition not present________

Subject not present________

Verb not present________

Topic is too broad/narrow________

17. List the details that develop the topic sentence. (Just write a few words to clearly identify the details.)

a. ____

b. ____

c. ____

d. ____

e. ____

18. List the details which do not pertain to the topic sentence.

a. ____

b. ____

c. ____

19. Is the relationship between the details and the topic sentence explained fully by the author? YES____ NO____

What specific suggestions would you make?________________

____

____

20. Copy the concluding sentence.________________

____

____

Indicate any problems with the concluding sentence by checking the appropriate comment(s):

Transition not present________

Subject not present________

Verb not present________

Topic sentence not rephrased_____

Details of paragraph not summarized_______

21. Are the details in the paragraph ordered logically?
YES______ NO______

What specific suggestions would you make?

____

____

____

V. CONCLUDING PARAGRAPH

22. Is there a restatement of the thesis? YES______ NO_____

23. Does the paragraph summarize each part of the body of the essay? YES_____ NO_____

If not, which paragraph is not summarized?

DEVELOPMENTAL PARAGRAPH #1________

DEVELOPMENTAL PARAGRAPH #2________

DEVELOPMENTAL PARAGRAPH #3________

VI. LOGICAL ORDER

24. Is the organization of the essay sensible and logical to you? YES_______ NO_______

What specific suggestions would you make? ____________

____

____

____

VII. STYLE

25. Did the author use descriptive and/or concrete words in his/her essay? YES_______ NO_______

If so, list 3 or 4 examples of what you would consider excellent word choice on the part of the author.

a. ____

b. ____

c. ____

d. ____

26. Is there an overuse of any particular words, such as a lot, like, really, thing, etc.? YES______ NO______

If so, list the words which you feel that the author overused.

a. ____

b. ____

c. ____

d. ____

27. Is there a variety of sentence structures? YES____ NO____

If not, list the specific problem.

a. Too many "and" connectives YES______ NO______

b. Too many short, simple sentences YES______ NO______

c. Other problem____

VIII. MECHANICS

Correct mechanics directly on the manuscript. Be sure to check spelling, punctuation, capitalization, and verb tenses. If you are not certain whether an error exists or not, just circle anything about which you have doubts.

COVER LETTER AND RESUME

REGARDING THE COVER LETTER AND RÉSUMÉ

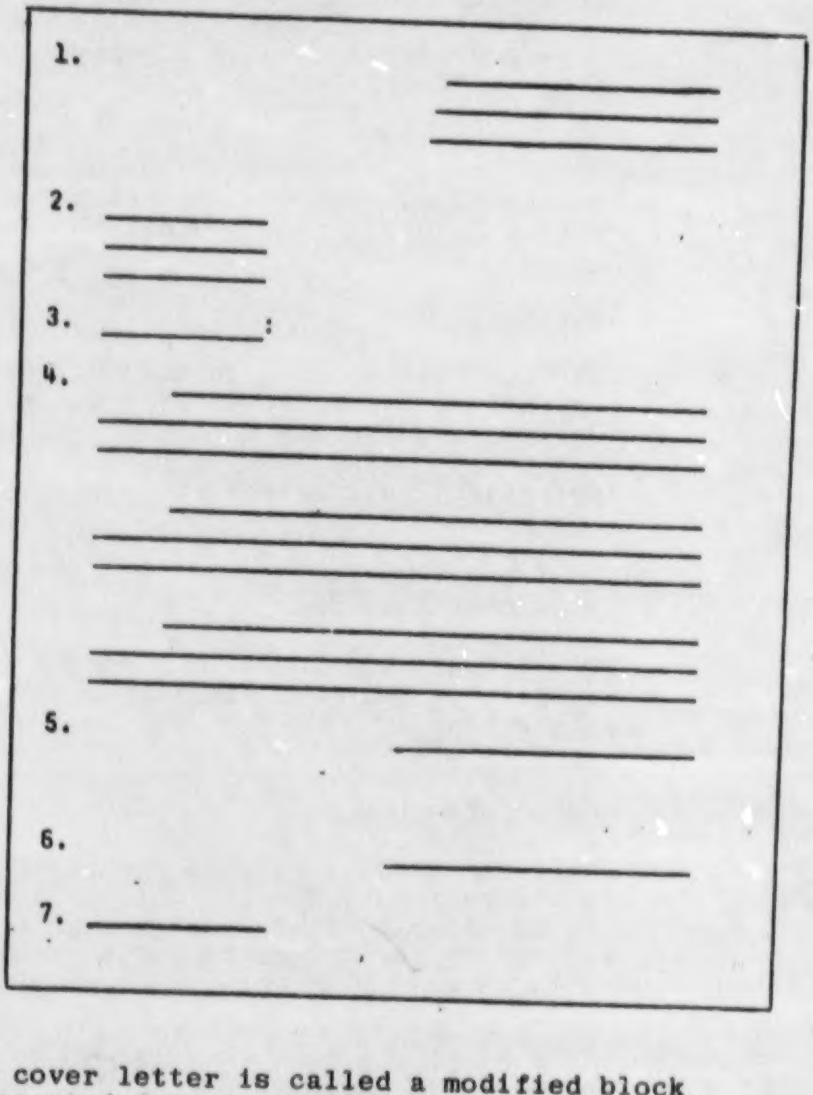
Section III of the English Competency Test consists of writing a cover letter and résumé for a job. You must also properly address an envelope for the cover letter and résumé. The cover letter and résumé are graded according to the following criteria:

1. proper form 2. adequate information 3. mechanics

I. FORM OF COVER LETTER

A typical cover letter has seven (7) parts. Your cover letter must have all seven parts.

1. Heading
2. Inside Address
3. Salutation
4. Body
5. Close
6. Signature
7. Enclosure



The above form of the cover letter is called a modified block form. This is a widely accepted form in the business world. There are, however, other forms which are acceptable.

1. **Heading**

The heading must include:

- your street
- your city, state zip (There is no comma between the state name and zip code.)
- date

The heading must be in the order presented above and will begin midway between the left hand and right hand margins. It should be near the top of the page. DO NOT put your phone number in the heading.

2. **Inside Address**

The inside address must include:

- employer's name or company's name
- employer's street
- employer's city, state zip (There is no comma between the state name and zip code.)

The inside address must be in the order presented above and must be in block form against the left hand margin.

3. **Salutation**

The first letter in each word of the salutation must be capitalized and followed by a colon. It is placed against the left hand margin.

Appropriate salutations include:

- Dear Sir:
- Dear Mr.________:
- Dear Mrs. (Ms.)_________:

DO NOT use: To whom it may concern, Dear Employer, Dear Manager, or Dear Mr. President. (These are not appropriate salutations.)

4. **Body of the Letter**

The first word of each paragraph of the body of the letter should be indented. The information in the body must be stated clearly and in good sentence form. Please see section marked "Adequate Information" for material to be included.

5. Close

The close must be placed directly beneath the heading, midway between the left hand and right hand margins. The first word of the close is capitalized but the second word is not. The close is followed by a comma.

Appropriate closes include:

- Sincerely,
- Sincerely yours,
- Yours truly,

DO NOT use: Thank you, Your friend, Love,

6. Signature

Your signature must be placed directly beneath the close. Your name will be clearly printed or typed below your signature so that in the event that the employer cannot read your handwriting, your name will still be evident.

7. Enclosure

Since you are attaching a résumé, you should note this fact by making an enclosure notation on the cover letter. You should place the word Enclosure against the left hand margin near the bottom of the page.

II. ADEQUATE INFORMATION

The major purpose of enclosing a cover letter is to interest the employer in hiring you. The first step is to get him/her to read your resume.

The body of your cover letter should consist of three distinct paragraphs.

III. TIPS

Keep the following tips in mind when writing the cover letter:

--Address your letter to a specific person by name (when possible).

--Tell your story in terms of the contribution you can make to the employer.

--Use simple, direct language, and correct grammar. Avoid hackneyed expressions.

--Keep it short (within reason). You need not cover the same ground as your résumé! Your letter should sum up what you have to offer and act as an "introduction card" for your résumé!

--Let your letter reflect your individuality; however, avoid appearing too aggressive, overbearing, familiar, or humorous. You are writing to a stranger about a subject that is serious to both of you.

IV. SPECIFIC SAMPLE FORM

1. 1433 Blaine Avenue
Salt Lake City, Utah 84105
April 15, 19--

2. Mr. Charles D. Hammer
Sporting Goods Department Manager
Johnson Brothers Company
4415 Stoneridge Lane
Ogden, Utah 84400

3. Dear Mr. Hammer:

4.

5. Sincerely,

James A. Bennett

6. James A. Bennett

7. Enclosure

V. SAMPLE COVER LETTER

1433 Blaine Avenue
Salt Lake City, Utah 84105
April 15, 19--

Mr. Charles D. Hammer
Sporting Goods Department Manager
Johnson Brothers Company
4415 Stoneridge Lane
Ogden, Utah 84400

Dear Mr. Hammer:

Please consider my application for the position of salesperson in the sporting goods section of the Johnson Brothers Company which you have advertised in the Salt Lake City *Tribune*.

As indicated by the enclosed résumé, you will see that I have the training and experience needed to make a real contribution to your firm. I have sold fishing supplies and stocked shelves. In addition, I took special courses in retailing while I attended East High School. I feel that working for Johnson Brothers Company, a large firm, would provide me with an excellent opportunity to expand my skills and knowledge in the marketing field.

I would appreciate the opportunity to discuss my qualifications with you. You may telephone me at 801-485-5826 between 1:00 and 5:00 p.m.

Sincerely,

James A. Bennett

James A. Bennett

Enclosure

VI. DEFINITION AND RATIONALE OF A RÉSUMÉ

A résumé is a personal inventory of your life as it applies to a career. An employer accomplishes a great deal by asking you for one. First, he finds out if you are sufficiently educated to know what a résumé is. Second, he can determine how well you are able to compile factual information. Third, he can rapidly see your experience, education, and special skills and interests. You may be required to submit a résumé before you will be given an interview. This is one way an employer can narrow the field of applicants.

VII. FORM OF RÉSUMÉ

Résumé

Name:

Street Address
City, State and Zip
Telephone Number

Objective:

Experience:

Education:

Personal:

References:

VIII. TIPS ON CONSTRUCTING A RÉSUMÉ

The instructions that follow will give you practice in making a rough draft (or worksheet). You will later revise your rough draft into the final copy to be sent to a prospective employer.

Start by writing your name, address, and telephone number, including the area code.

James A. Bennett

1433 Blaine Avenue
Salt Lake City, Utah 84105
Telephone: 801-485-5826

The next step is to determine what your objective is. This can be narrowed down to a specific job or stated broadly to apply to a general field.

Objective: Position as a sales trainee in a retail organization that gives opportunities for advancement to a position in management.

IX. DIRECTIONS FOR ADDRESSING THE ENVELOPE FOR A COVER LETTER AND RESUME

Your envelope should carry the same address as the inside address of the letter and also your own name and full address. You may put your return address on the back of the envelope, but the Post Office prefers that you put the return address in the upper left hand corner of the envelope on the same side as the address to which it is going. Unless the address to which a letter is being sent is very long, you should start it about halfway down the envelope and place it midway between the ends.

The Post Office also requests that you use a zip code number in both the address to which the letter is going and in your return addres. The zip code should appear on the last line of the address, following the city and state, with a double space left between the last letter of the state and first digit of the code. A comma should NOT be inserted between the state name and zip code.

X. MODEL ENVELOPE

James A. Bennett
1433 Blaine Avenue
Salt Lake City, Utah 84105

Mr. Charles D. Hammer
Sporting Goods Department Manager
Johnson Brothers Company
4415 Stoneridge Lane
Ogden, Utah 84400

Objective: Salesman in Sporting Goods Department of Johnson Brothers Company.

Now consider the following questions regarding experience. Always list your most recent job first, and work back to your first job. Do not be concerned if your experience seems a little sparse right now; you will be surprised how quickly it will increase in the next few years.

1. Period employed
   Name and address of firm
   Position held
   Duties

2. Period employed
   Name and address of firm
   Position held
   Duties

If you have had no job experience, your next entry is your education. This is also listed from the most recent to the earliest. However, most employers are not interested in anything before high school.

School attended
Place
Special Subjects

The next general category is personal. These are the items you should list:

Place and date of birth
Marital status
Health
Professional memberships
Community groups
Other curricular or extra-curricular activities
  (academic, athletic, student government, etc.)
Hobbies or special interests
Special skills

The last category is your references. You should give the names and addresses of three people who will give you a good reference. It is helpful if one is a previous employer, one a former teacher or school administrator, and one a family friend.

1. Name
   Address
   Phone Number
2. Name
   Address
   Phone Number
3. Name
   Address
   Phone Number

Your worksheet, in rough form, is now complete and will probably look something like this:

James A. Bennett

1433 Blaine Avenue
Salt Lake City, Utah 84105
Telephone: 801-485-5826

Objective: Salesman in the Sporting Goods Department of Johnson Brothers Company

Experience:	1. period employed	June to September 1980
	2. name and address	Parker's Tackle Shop, 726 South Main Street Salt Lake City, Utah 84001
	3. position held	salesperson
	4. duties	sold fishing supplies - delivered purchases - stocked shelves
	1. period employed	November, 1979 to May, 1980
	2. name and address	Ferguson's Grocery, Bingham, Utah 84006
	3. position held	stock clerk
	4. duties	stocked the shelves - bagged groceries
Education:	school attended	East High School
	place	Salt Lake City, Utah
	special subjects	took a lot of courses in business
Personal:	place and date of birth	Bingham, Utah, May 4, 1964
	health	great
	community groups	Eagle Scout - work as a volunteer at the Y.M.C.A. - 10th grade president
	hobbies or special interests	ham radio operator - like to ski
	special skills	speak French

References:

Joseph Parker
Parker's Tackle Shop
726 Main Street
Salt Lake City
Utah 84101
(801) 346-8201

Dr. James Evans
431 Laird Avenue
Salt Lake City
Utah 84115
(801) 348-4275

James A. Foster
East High School
840 13th East
Salt Lake City
Utah 84102
(801) 542-7685

Now that your rough worksheet is complete, you are ready to revise it into a final copy. The wording in a résumé is quite different from the kind of writing you are used to in school. For one thing, you do not use personal pronouns. The reader knows you are referring to yourself.

Right: Born in Bingham Canyon, Utah,
September 4, 1964

Wrong: I was born in Bingham Canyon, Utah,
September 4, 1964

Another difference is that you do not use complete sentences. This is a compilation of facts, not a paragraph assignment. If the name of a school or employer is all that is necessary, that is all you write.

Right: East High School
Salt Lake City, Utah
Special courses in retailing, accounting, business machines

Wrong: I attended East High School in Salt Lake City, Utah, where I took many special courses. Some of those of particular interest were retailing, accounting, and business machines.

Before you write the final copy, here are some important guidelines:

1. Use 8½" x 11" white paper.
2. Proofread carefully for misspelled words.
3. Do not write too much. A résumé should be no more than two pages in length.

EXERCISE PREPARING A RÉSUMÉ

Take the worksheet you have just completed for your own résumé. Revise it into final form.

(see next page)

Résumé

JAMES A. BENNETT

1433 Blaine Avenue
Salt Lake City, Utah 84105
Telephone: 801-485-5826

Objective:	Salesperson in Sporting Goods Department of Johnson Brothers Company
Experience:	
June 1980 to Sept. 1980	Parker's Tackle Shop, 726 South Main Street, Salt Lake City, Utah 84101 Salesperson Sold fishing supplies, delivered purchases, stocked shelves, bagged groceries.
Nov. 1979 to May 1980	Ferguson's Grocery, Bingham, Utah 84006 Stock Clerk Stocked shelves, bagged groceries.
Education:	East High School Salt Lake City, Utah Special Courses in retailing
Personal:	Born in Bingham, Utah, May 4, 1964 Excellent Health Eagle Scout, Volunteer at YMCA, 10th Grade Class President, Hold FCC Radio Operator's License
References:	Mr. Joseph Parker Parker's Tackle Shop, 726 Main Street, Salt Lake City, Utah 84101 (801) 346-8201 Mr. James A. Foster East High School, 840 13th East, Salt Lake City, Utah 84102 (801) 542-7685 Dr. James Evans 431 Laird Avenue Salt Lake City, Utah 84115 (801) 348-4275

ABBREVIATIONS OF STATE NAMES

Alabama	AL	Montana	MT
Alaska	AK	Nebraska	NB
Arizona	AZ	Nevada	NV
Arkansas	AR	New Hampshire	NH
American Samoa	AS	New Jersey	NJ
California	CA	New Mexico	NM
Canal Zone	CZ	New York	NY
Colorado	CO	North Carolina	NC
Connecticut	CT	North Dakota	ND
Delaware	DE	Ohio	OH
District of Columbia	CD	Okalahoma	OK
Florida	FL	Oregon	OR
Georgia	GA	Pennsylvania	PA
Guam	GU	Puerto Rico	PR
Hawaii	HI	Rhode Island	RI
Idaho	ID	South Carolina	SC
Illinois	IL	South Dakota	SD
Indiana	IN	Tennessee	TN
Iowa	IA	Trust Territories	TT
Kansas	KS	Texas	TX
Kentucky	KY	Utah	UT
Louisiana	LA	Vermont	VT
Maine	ME	Virginia	VA
Maryland	MD	Virgin Islands	VI
Massachusetts	MA	Washington	WA
Michigan	MI	West Virginia	WV
Minnesota	MN	Wisconsin	WI
Mississippi	MS	Wyoming	WY
Missouri	MO		

GLOSSARY

GLOSSARY OF LITERARY TERMS

ALLEGORY - a method of representation in which a person, abstract idea or event stands for itself and for something else; extended metaphor in fiction where the author intends characters and their actions to be understood in terms other than their surface appearances and meanings. Forms of allegory are the parable, the fable, even satire.

ALLITERATION - the repetition of consonant sounds. For example, He told a tale of terror.

ATTITUDE - In this context it refers to the writers feeling toward his subject. A topic sentence or thesis should indicate the direction the written statement will take (i.e. - support, criticism, enjoyment, etc.

AUDIENCE - a group or assembly of listeners, but the word has been extended to include all spectators, as at dramatic and sports events and also those reached by newspapers, magazines, books. In literary study audience usually means "readers," agents who react to a work of literature.

AUTOBIOGRAPHY - an account of oneself written by oneself; a continuous narrative of what the author considers major events of his life.

BIOGRAPHY - a written account of a person's life or an account of the lives of any small and closely knit group, such as a family. A continuous, systematic narrative of past events as relating to a particular people, country, period, or person.

CAUSE AND EFFECT - much of what we read is the result of cause-and-effect relations where cause is the force from which something results and an effect is that which is produced by some agency or cause.

CHARACTER - in literature, a person represented in a story, novel, play, etc.

CLIMAX - the moment in a play, novel, short story, or narrative poem at which a crisis comes to its point of greatest intensity and is in some manner resolved.

EXPLICATION - detailed explanation of a poem's subject matter, mood, tone, poetic devices, and possible statement or meaning.

FABLE - a short, simple story usually with animals as character, designed to teach a moral truth.

FAIRY TALE - a story about elves, dragons, sprites, and other magical creatures, which usually have mischievous temperments, unusual wisdom, and power to regulate the affairs of man.

FANTASY - extravagant and unrestrained imagination; action occurs in a nonexistent and unreal world and involves incredible characters.

FIGURATIVE LANGUAGE - descriptive language which is not meant to be taken literally. Idioms, similes, metaphors, personifications are examples of such.

FIGURES OF SPEECH - expressive uses of language in which words are used in other than their literal senses so as to suggest pictures or images in the readers' mind. Simile, metaphor, alliteration, and hyperbole are examples of such.

FOLKTALE - a legend or narrative originating in, and traditional among a people, especially one forming part of an oral tradition. Can include myths and fairy tales.

FREE VERSE - verse that lacks regular meter and line length but relies on natural rhythms.

HYPERBOLE - obvious and deliberate exaggeration; an extravagant statement; a figure of speech not expected to be taken literally.

IDIOM - a phrase or expression whose meaning cannot be understood from the ordinary meanings of the words in it. For example, "It's raining cats and dogs." and "We turned the tables on them."

LEGEND - a tradition or story handed down from earlier times and popularly accepted as true; any fictitious tale concerning a real person, event, or place.

METAPHOR - a comparison that does not use "like" "as," or "than;" used as figurative language. Examples: "He is a lamb."

MOOD - the tone that prevails in a piece of literature. (i.e. - pensive, satirical, reflective, rollicking)

MYTH - a legendary or traditional story, usually one concerning a superhuman being and dealing with events that have no natural explanation. Myths usually attempt to explain a phenomenon or strange occurance without regard to scientific fact or common sense.

NARRATION - a form of discourse, the principal purpose of which is to relate an event or series of events. Narration appears in history, news stories, biographies, etc., but is usually applied to such forms of writing as the anecdote, fable, fairy tale, legend, novel, short story, tale. The primary appeal of narration is to the emotions of the reader or hearer.

ONOMATOPOEIA - series of words that copy the sound of the things they name. For example: hiss, ding-dong, bong, cluck.

PARABLE - a story designed to convey some religious principle, moral lesson, or general truth. It always teaches by comparison with actual events.

PERSONIFICATION - when human traits are given to non-human things: "The raindrops danced on the roof."

PLOT - a series of carefully devised and interrelated actions that progresses through a struggle of opposing forces (conflict) to a climax and a denouement. Different from story line or story (the ORDER of events.) This distinction between plot and story line is made clear by Forster, an English novelist: "We have defined story as a narrative of events arranged in their time sequence. A plot is also a narrative of events, the emphasis falling on causality (see cause and effect). "The king died and then the queen died," is a story. "The king died, and then the queen died of grief," is a plot.

POEM - a composition in verse that is characterized by a highly developed artistic form, the use of rhythm, and the employment of heightened language to express imaginative interpretation of a situation or an idea.

POINT-OF-VIEW - in literature point of view has several meanings. 1) physical point of view has to do with position in time and space from which the writer approaches, views and describes his material. 2) mental point of view involves the author's feelings and attitude toward his subject. 3) personal point of view concerns the relation through which a writer narrates or discusses a subject, whether first, second, or third person.

PROSE - the ordinary form of spoken and written language; applies to all expression in language that does not have a regular rhythmic pattern.

PUN - a play on words; the humorous use of a word emphasizing different meanings or appplications.

SATIRE - the ridiculing of folly, stupidity, or vice; the use of irony, sarcasm, or ridicule for exposing or denouncing the frailties and faults of mankind; usually involves both moral judgment and a desire to help improve a custom, belief, or tradition.

SCIENCE FICTION - a narrative which draws imaginatively on scientific knowledge, theory, and speculation in its plot, theme, and setting; a form of fantasy.

SETTING - the when and where of a story.

SHORT STORY - a relatively short narrative (under 10,000 words) which is designed to produce a single dominant effect and which contains the elements of drama. A short story concentrates on a single character in a single situation at a single moment. Even if these conditions are not met, a short story still exhibits unity as its guiding principle. An effective short story consists of a character (or group of characters) presented against a background, or setting, involved through mental or physical action, in a situation. Dramatic conflict is the collision of opposing forces which are at the heart of every short story.

SIMILE - a comparison that uses the words "as," "like," or "than." For example, "The night was as black as ink." and "Her smile is like a sunny, summer day."

SPOONERISM - the transposition of initial or other sounds of words. For example: "Beery wenches," for weary benches.

STORY - a narrative, either true or fictitious, in prose or verse designed to interest, amuse, or inform readers or hearers; a narrative of events arranged in their time sequence.

THEME - often considered the author's intent. What is the question the author is trying to answer? The sum total of a plot; central message; the message or moral implicit in a work.

THESIS - a sentence summarizing the composition's main idea or statement of purpose. The controlling idea of the theme.

TOPIC SENTENCE - the topic of the paragraph. The controlling idea that will be developed in the subsequent sentences.

TRANSITION - connecting devices to tie sentences and paragraphs together.

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Curriculum guides for specific courses can be obtained from the curriculum facilitators.

Audio-visual listings for specific courses can be obtained through the audio-visual coordinator or the librarian.

ACTIVITIES & IDEAS

This section is a place for adding new ideas. Keep your eyes open for things your students enjoy. Send copies to the Curriculum Center so they can be duplicated and shared with others.

STARTER SET:

- Using Young Adult Fiction to Reintegrate the Language Arts
- Before "Teaching" a Novel: Some Considerations

USING YOUNG ADULT FICTION TO REINTEGRATE THE LANGUAGE ARTS

Gerrit W. Bleeker, Emporia State University

Recently, several prominent English teachers/educators have been calling for reintegrating the teaching of English/language arts. In an article entitled "The Language Arts and the Learner's Mind" (*Language Arts*, February 1979), Frank Smith argues that

> the categories of the language arts are arbitrary and artificial; they do not refer to exclusive kinds of knowledge or activity in the human brain. Reading, writing, speaking, and understanding speech are not accomplished with four different parts of the brain, nor do three of them become irrelevant if a student spends a forty-minute period on the fourth...The labels are our way of looking at language from the outside, ignoring the fact that they involve the same processes within the brain. (p. 118)

In a similar vein, Stephen Judy in *Explorations in the Teaching of English* (New York: Harper & Row, 1981) contends that the language arts can be most effectively integrated through the study of literature:

> ...teachers should encourage a natural flow from one form of language use to another. By offering writing options as part of a literature unit, the teacher makes the *producing* of language a comfortable outcome of *consuming* it. Similarly, when reading is focused toward an actual task — learning something or persuading someone — it too becomes natural and purposeful and leads easily to related language activities. (p. 183)

Smith's and Judy's arguments are clear and sensible — the best way to teach English is by integrating the study of literature, language, composition, speaking, and mass media.

In the past most English teachers have not consciously sought to integrate the teaching of language arts; rather, they have arbitrarily divided the English curriculum into several parts — grammar, composition, literature, spelling, vocabulary — and have taught each component as a separate, and, in most cases, unrelated entity. Rather than unifying language arts instruction, they have deliberately fragmented it. (Recall the mini-course fad of the late '60s and early '70s!) Moreover, the recent back-to-the-basics movement, with its undue emphasis on mechanics, vocabulary, and spelling, has fostered isolated drill work in the classroom. Obviously, many English teachers have not had much experience in integrating the teaching of language arts and will have to be convinced that this approach "works" before trying it.

In an attempt to demonstrate that language arts instruction and learning can be effectively integrated through the study of literature, I would like to suggest a variety of student-centered activities designed for teaching a fine adolescent novel, Katherine Paterson's *Bridge to Terabithia* (New York: Avon Books, 1977). Each of the activities encourages reintegrating the language arts, rather than splintering them. For purposes of discussion, I have divided these activities into three groups — pre-reading, reading, and post-reading.

Pre-Reading Activities

In order to motivate students and/or to prepare them to read the novel perceptively, have them engage in one or more of the following activities:

1. Brainstorm on one or more themes in the book; ask students how they feel or what they think about escaping, friendship, fears, winning, and dying.
2. If students are reluctant to share personal feelings and thoughts, allow them to discuss one or more of the above themes as developed in a current television program or in a popular movie (*E.T.* would work well here).
3. Listen to and discuss the lyrics of a song(s) with a theme(s) similar to the novel's — Marlo Thomas' "Free to Be You and Me" or Simon and Garfunkle's "Bridge over Troubled Waters" are possibilities.

Depending on which pre-reading activity one uses, students will participate in a variety of language arts experiences — discovering and expressing orally personal emotions and ideas, expanding and refining their thinking, engaging in dialogue, comparing and contrasting, drawing inferences, and responding to and interpreting non-print materials.

Reading Activities

As the students read the novel, have individuals or small groups examine and respond to different facets of the book by engaging in one or more of the following activities:

1. Log in a journal the differences between the two central characters, Jess and Leslie (personal, home environment, value systems).
2. List key thematic words or phrases and defend choices in class.
3. Illustrate (paint, sketch, make a collage) a major scene in the book.
4. Pantomime Jess' reactions to one or more incidents.
5. Jot down the stated and implied code of etiquette at Lark Elementary School and then compare/contrast it with the code at your school.
6. Record in a journal what Jess learns about himself, others, and life in general as he "runs" into maturity.
7. Perform a reader's theater presentation of a "dramatic" scene, e.g., the scene between Jess and Mrs. Myers after Leslie's death.
8. Examine and "play with" the language:

    a. Note all similes and metaphors; then discuss how they are appropriate for the book's audience.

    SAMPLES: "The syllables rolled through his head like a ripple of guitar chords" (p. 14).

    "She was sitting straight up in her seat, looking as pleased with herself as a motorcycle rider who's just made it over fourteen trucks" (p. 74).

    "...she had left him stranded there — like an astronaut wandering about on the moon" (p. 114).

    b. Observe the use of descriptive details. Delete all descriptive words from the passage below; have students insert their own descriptive words in the passage and then compare their version(s) with Paterson's passage and discuss the language choices the author made.

    "Leslie was still dressed in the faded cutoffs and the blue undershirt. She had sneakers on her feet but no socks. Surprise swooshed up from the class like steam from a released radiator cap. They were all sitting there primly dressed in their spring Sunday best. Even Jess wore his one pair of corduroys and an ironed shirt" (p. 19).

    c. Reduce a complex sentence like the one below into a series of simple (kernel) sentences and then recombine these into a single, complex sentence with a different emphasis or shade of meaning than the original:

    "He paused in midair like a stop-action TV shot and turned, almost losing his balance, to face the questioner, who was sitting on the fence nearest the old Perkins place, dangling bare brown legs" (p. 18).

    d. Locate and note the function of vivid, active verbs: SAMPLES: "...they'd race to a line they'd toed across at the other end" (p. 4).

    "Without breaking his rhythm, he climbed over the fence, scrambled across the scrap heap, thumped May Belle on the head...and trotted on to the house" (p. 5).

    e. Observe idioms used by the narrator and characters in the novel; discuss them in terms of speaker, audience, and purpose:

    SAMPLES: "There was a crack in the old hippo hide" (p. 51).

    "Well, for spaghetti sauce! You could offer to help, you know" (p. 68).

    f. Invent a new language system for the inhabitants of Terabithia; follow examples of the Nadsat teen language in Burgess' *A Clockwork Orange* or the essay on "Newspeak" in Orwell's *1984*.

Reading activities like the several described above not only will help integrate the study of language, literature, creative writing, art, and drama, but also will encourage students to develop what Jean Malmstrom has called a "linguistic attitude toward literature."

Post-Reading Activities

After students have read the novel, let them select an activity tailored to their interests and abilities. Suggestions include:

1. Improvise and extend a scene not fully developed in the book, e.g., use action verbs to narrate how Jess' family reacts to Leslie's death.
2. Role play one or more scenes,e.g., have two students role play Jess and Leslie conversing about friendship, death, fear, and winning.
3. Construct a model of Terabithia.
4. Select three characters in the story and list five emotions each character portrays. Then have small groups work together to mime the emotions, construct masks to represent the emotions, or make a word play collage of the emotions (example: JESS: CONFUSED).
5. Research the lives and music of other artists of the sixties — the Beatles, Bob Dylan, Janice Joplin, Jimmy Hendricks, and the Doors.

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Write a clerihew poem on one artist or group, or write a paper analyzing an artist's or group's influence on either musical styles, politics, fashion, or cultural values.

6. Convert several similes and metaphors into haiku.

7. Write a letter to a friend using adolescent slang throughout; then rewrite the letter to an adult using a formal, conventional style.

8. Make a slide presentation with narrative or musical accompaniment which captures an aspect of the story, e.g., the "poetry of the trees" (p. 40).

9. Compile a list of vocabulary words concerning "royalty"; "regicide" and "parapets" are examples from the story.

10. Write a script for one or more scenes in the book; videotape the scene and show to the class.

11. Write and deliver a euology for Leslie.

12. Conduct a telephone survey on one of the environmental issues raised in the book, e.g., saving the whales. Then "speak out" on the issue by preparing posters, a radio spot, bumper stickers, or political cartoons.

13. Have a book seller's day on which a few students construct visual advertisements for *Bridge*.

Using literature as a vehicle for re-integrating the teaching of language arts will not eliminate all the problems one encounters in teaching young people how to read, write, speak, spell, listen, think, and create. But if students are encouraged to engage in a variety of language arts activities in a "natural and purposeful" context, they will undoubtedly learn language arts skills more easily and effectively because they will be acquiring them in the process of observing, using, and appreciating their language in varied forms.

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types of fruit, and I want to try every one of them! It seems to me there are two basic kinds of people, those who let life happen to them and those who make it happen. I belong to the second type. I like to make a contribution in some beneficial way. In so doing, my own life becomes exciting and meaningful.

BEFORE "TEACHING" A NOVEL: SOME CONSIDERATIONS

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Literary critics and our own reading experiences tell us that the novel provides a closer representation of real life than any other literary group. Through novels students can explore other cultures and other times; can broaden their views beyond the boundaries of their own communities; and can see how characters handle problems or fail. The vicarious nature of literature, best provided by novels, is an important reason for having students read these longer works. Although we should encourage extensive reading based on students' own choices and have students with common reading interests share their reading in small groups, teaching longer works, specifically novels, as a whole class endeavor can serve several purposes. But before I describe what I think are the values of having some works read in common, let me explain what I believe are *not* appropriate reasons for "teaching" a novel.

Novels should not be assigned in order to prepare students for college or "the future." Such goals are short-sighted, leading both teachers and students to viewing literature as something to be administered in doses — it's good for you, it will socialize you, or it will make you successful. With this approach, we expose our students to the great writers so that it's much like getting the measles; once you have them, you don't have to worry about it anymore. The point is that, although many students gain what I call a "cocktail" knowledge of literature, they by and large remain untouched by the *experience;* others just tune out, and in all probability do not become life-long readers, which is perhaps the overriding goal for teaching literature. It is critical that the novels selected for study focus on what students can learn *now;* the novels should say something important to them in this stage of their lives. This assumption, of course, may justify some classics as well as make us rethink using others, but it certainly means that good young adult novels belong in the curriculum.

We want to challenge students, but at the same time we don't want to make them struggle to the point that it is, as one teacher put it, like "pulling teeth" to get them to respond or worse yet tell them what it all means. There must be something in the novel that touches their own lives, something to which they can relate. Students can handle what might indeed be a more difficult novel if they have the context, a store of understanding, to bring to the work. That is one reason why I think a novel such as *The Old Man and the Sea* probably should not be taught at the high school level. Although the words are easily decoded, the situation is one in which most students cannot immerse themselves. An old man's agony, his sense of being past his prime and useless but trying one last time to triumph, is not a character with whom they can identify. Also, the plot moves slowly and much of the conflict is subtle, whereas Cormier's *The Chocolate War* reveals a similar existential view of man but in a different context that students find appealing.

Neither is teaching a novel to an entire class an opportunity to use a text analysis approach, more appropriate for English majors and others committed to the study of literature. Teacher-directed novel study, however, should provide critical and evaluative thinking experiences which extend students' understandings beyond that normally gained through independent reading.

Having in-common class novels is not returning to the basics in its often misapplied approach of just pushing difficult literary works down into the lower grades, which results in students' attempting to deal with ideas and worlds unconnected with their own experiences. We cannot ignore readiness, a complex set of variables involving more than reading levels, as we select novels for study.

Why then do we want students to read some of the same novels?

Whole class reading experiences help students develop a more critical eye, help them gain the skills that will, in fact, make reading a pleasure. I avoid theme-finding, however, because students somehow have come to believe that is the ultimate question that must be answered from literature and that teachers actually have these gems written down somewhere to mete out at appropriate times. I focus, instead, on character and the complexity of motivations and decisions that characters make. I want students to understand the characters in relation to the time and the situation. For example, *Home Before Dark* by Sue Ellen Bridgers, although essentially Stella's story, goes beyond the coming-of-age theme. Toby's love, conflicts, hurts, and inner feelings are so poignantly told that boys as well as girls enjoy the novel. The complexity of the adult characters also make the novel more than a teenage story — Stella's mother, not her father, has kept them on the road in poverty; Stella's father wrestles with his feelings of inferiority as he lives in the tenant house and his brother lives in the homeplace; Anne fears that she will have to assume responsibility for the children and Maggie realizes that loving and giving are more important than owning things. These and other well-developed minor characters make this novel rich for classroom discussion.

The characters in fiction then become part of the student's storehouse of experiences — not themes in the abstract. Whole class discussions of the same novel can help students become independent critical readers, making them realize that a literary work cannot be boiled down to a single satisfying sentence or phrase, a nutshell to be stored away for some future use, and developing their skills for evaluating a writer's craft. Many students are indiscriminate independent readers, putting one book aside and picking up another without much purpose except the experience of a new story. But class activities, in which students share views, hear a variety of perceptions, and explore possibilities, deepen the understandings that they in turn can take back to their independent reading.

Another reason for a class to study some novels is to provide some common reading experiences that can serve as "touchstones" for discussions. Students can compare and contrast the ideas in other literary genres to those in the novels, thus connecting their study of literature rather than viewing it as discrete experiences.

A final purpose lies in the value of engaging in a sustained reading experience. It is valuable for students to develop the capacity to deal with longer works, not only because it is an important reading skill but because those same sustained efforts carry over into life-long learning. All entertainment cannot and should not be half-hour television shows, broken by commercials, or short stories, designed to be read in one sitting; neither do headlines and capsulized reports reveal the details and implications of important issues. We cannot let students become satisfied with snippets if we can make them thirst more by teaching the process of dealing with longer works.

In selecting books for whole class reading then, I look for good quality novels that appeal to adolescent interests. At the same time that I value the importance of adolescent interests, I attempt to choose books that most students probably would not select to read independently; or if they might, I believe that the students will emerge from the class reading experience with considerably broader dimensions. Because the characters in Katherine Paterson's *A Bridge to Terabithia* are elementary school age, the novel is appropriate for independent reading at that age but also as an in-commin reading experience for older students, who will not be put off by the ages but instead see the universality of experiences — rejection, fear, envy, death. Jess' initial reaction to Leslie's death is complex, involving a sense of his own importance because his best friend has died, liking the attention he is receiving, experiencing the inability to express his grief partly because death is an abstraction, the finalty of which he cannot understand, partly because grieving means accepting death. The quality of writing and the breadth of characterization make the book an excellent choice for older students' whole class reading.

The books selected should represent a balanced connection between where students are and where we want to take them. If a literary work doesn't bridge that gap, if there is too much or too little distance between the two, then the study will be mostly unproductive — either because the novel is too easy to use for teacher-directed class reading or because it requires understandings beyond the students' personal and academic experiential levels. There also should be some consideration of providing a balance between the light and dark sides of life. Of course, many good choices tip more one way than the other; but if literature is something to which teenagers can personally relate and through which they broaden their experiences, then the total year's study of literature should present a fairly balanced view of life.

Some consideration might be given to the differences in reading preferences between girls and boys, although adapting to these differences is more important in earlier reading stages. Ho

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